

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

Thirty-Eighth Year

Price 15 Cents

Subscription \$5.00

Foreign \$6.25 Annually

VOL. LXXV—NO. 15

NEW YORK, THURSDAY, OCTOBER 11, 1917

WHOLE NO. 1959



Photo by Sarony, New York.

**ELIZABETH WOOD**  
CONTRALTO

# MUSICAL COURIER

## INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.

Church, Concert and School Positions Secured.  
**MRS. BABCOCK,**  
 CARNegie HALL, New York.  
 Telephone 2634 Circle.

## M. F. BURT SCHOOL

Sight-Singing, Ear-Training, Musical Stenography. Normal courses in Public and Private School Music. Special coaching for church trials.  
 New York School, 809 Carnegie Hall.  
 Address Brooklyn School, 48 Lefferts Place.

## H. RAWLINS BAKER,

PIANIST AND TEACHER.  
 Pupils prepared for Teaching and Public Performance.  
 52 East 77th Street, New York.  
 Tel. 3999 Lenox.

## UMBERTO MARTUCCI,

PIANIST, ACCOMPANIST AND COACH  
 (with Mme. Matzenauer season 1916-1917)  
 Available for Concerts and Recitals.  
 Grand Opera Repertoire  
 Monday, Wednesday and Friday:  
 513 West 85th St. Schuyler 6293  
 Residence: 2461 Amsterdam Ave. St. Nicholas 2882

## ARS SAEVERA—BEL CANTO. SIGNOR TETAMO.

SINGING PEDAGOG—CONCERT MASTER.  
 VOICE PLACING—COACHING OF OPERA.  
 Arrangements for pupils Mondays, Wednesdays and Fridays only, strictly 3:00 to 4:00 P. M.  
 125 East 37th St., N. E. Cor. Lexington Ave., New York City.

## MME. OHRSTROM-RENARD, TEACHER OF VOICE IN ALL ITS BRANCHES.

Only Teacher of Anna Case.  
 Res. Studio: 216 West 70th St., New York City  
 Phone, Columbus 3052.

## PAUL SAVAGE,

VOICE CULTURE,  
 803 Carnegie Hall,  
 New York.

## MME. NIESSEN-STONE, MEZZO-CONTRALTO.

Management: Annie Friedberg, 1425 Broadway, N. Y.  
 Vocal Studio: 50 W. 67th St., N. Y. Tel. 1405 Col.

## MAX KNITEL-TREUMANN, BARITONE.

Voice Culture—Art of Singing,  
 Studio, Carnegie Hall.  
 Mail Address: Fifth Ave., New Rochelle, N. Y.

## E. PRESSON MILLER, TEACHER OF SINGING.

826 Carnegie Hall. Tel. 1350 Circle.

## MARY HISSEM DE MOSS, SOPRANO—TEACHER OF SINGING.

Address personally, 106 W. 90th St.  
 Phone, 3552 River.

## FLORENCE E. GALE, SOLO PIANIST.

Recitals and Concerts.  
 Instruction, Leschetizky Method.  
 The Spencer Arms, 140 W. Sixty-ninth Street.  
 Telephone, Columbus 3996.

## ZIEGLER INSTITUTE OF NORMAL SINGING

MME. ANNA E. ZIEGLER, Director.  
 Summer Courses, New York and Brookfield Center, Conn.  
 Tel. 1274 Bryant.

## JOHN DENNIS MEHAN,

VOICE SPECIALISTS.  
 Fall and Winter Season Opened September 17.

## HENRIETTA SPEKE-SEELEY, SOPRANO—TEACHER OF SINGING

1425 Broadway—Metropolitan Opera House.  
 Residence, 2184 Bathgate Ave. Phone, 3967 Tremont

## MRS. HENRY SMOCK Positive Breath Con- B O I C E trol, Perfect VOCAL STUDIOS Placing.

65 Central Park West, cor. 66th St.  
 Telephone, 7140 Columbus

MISS SUSAN S.  
 Expert  
 Coaching.  
 Diction in all  
 languages.

## ROSS DAVID,

VOCAL STUDIOS.  
 The Rutland, 256 West 57th St., New York.

## WALTER L. BOGERT, BARITONE.

Teacher of singing. Lectures and recitals.  
 Tuesday and Friday, 161 West 71st St.  
 130 Claremont Ave., New York. Tel. 291 Morn'side.

## MME. GRACE WHISTLER,

VOICE  
 Studio: 210 Fifth Avenue, New York.

## EDMUND J. HELEN ETHEL

M Y E R.  
 VOCAL INSTRUCTION AND COACHING.  
 Teacher of Theo Karle.  
 703-4 Carnegie Hall. Tel. Circle 1350

## WILLIAM THORNER,

VOCAL TEACHER AND COACH  
 Studio: 2128 Broadway, New York  
 Phone: Columbus 2068.

## HERBERT DITTLER,

VIOLINIST—INSTRUCTION.  
 327 West 56th Street, New York City,  
 Telephone, Columbus 3347

## GWILYM MILES,

BARITONE  
 INSTRUCTION  
 Studio, 2231 Broadway Tel. 4073  
 (Elevator entrance, 80th Street) Schuyler

## JACQUES L. GOTTLIEB,

CONDUCTOR NEIGHBORHOOD SYMPHONY ORCHESTRA,  
 DIRECTOR EAST SIDE HOUSE SETTLEMENT MUSIC  
 SCHOOL.  
 TEACHER OF VIOLIN ENSEMBLE, THEORY MUSIC,  
 Orchestral Training School, 815 Carnegie Hall,  
 New York.

## ELIZABETH K. PATTERSON,

SCHOOL OF SINGING.  
 Studio: 257 West 104th Street.  
 Phone, 8101 Riverside.

## JANET BULLOCK WILLIAMS,

TEACHER OF SINGING.  
 122 Carnegie Hall.

## MR. FRANCIS STUART,

TEACHER OF SINGING.  
 Pupil of Lamperti the Elder.  
 (Ten years in California).  
 "Being in full possession of my method of singing, he has the ability to form great artists."  
 Francesco Lamperti.  
 Carnegie Hall, Studios 1103-4, New York City

## SIGNOR FILOTEO GRECO,

THE ART OF SINGING.  
 Studio: 249 Lexington Avenue, New York.  
 Telephone: 4879 Murray Hill.

## WILBUR A. LUYSER,

Specialist in Sight Singing (Solfeggio).  
 (Musical Director of Bapt. Temple Choir)  
 Scientifically taught—Successfully put into practical use.  
 Large Public—Small Private Classes now forming.  
 Individual work at any time.  
 220 Madison Ave. Res. Phone, 5469 J Bedford

## Miss EMMA THURSBY,

SOPRANO.  
 Will receive a limited number of pupils.  
 Residence, 34 Gramercy Park.  
 Phone, 3187 Gramercy. New York City.

## ALICE GARRIGUE MOTT, ART OF SINGING.

172 West 79th St., New York.

## ESPERANZA GARRIGUE, ART OF SINGING.

Residence Studio, 337 West 85th Street, near  
 Riverside Drive.  
 Phone, 6539 Schuyler.

## HERBERT WILBER GREENE, SCHOOL OF SINGING.

Director of the Brookfield Summer School of Singing  
 701 Carnegie Hall, N. Y. City.

## SIGNOR A. BUZZI-PECCIA,

VOICE SPECIALIST AND COMPOSER  
 Teacher of Alma Gluck and Sophie Braslau.  
 Studio: 33 West 67th St., New York.

## ELENA DE OLLOQUI,

PIANIST—INSTRUCTION  
 111 E. 62nd St., New York. Tel. 2285 Plaza

## FREDERICK WHEELER,

611 West 111th Street, New York City  
 Phone, 4740 Morningside.

## GIUSEPPE CAMPANARI, BARITONE.

Late of Metropolitan Opera Company, will  
 accept pupils.  
 668 West End Avenue, New York City.  
 Telephone, 3469 River.

## LIONEL LEVINSON-SINCLAIR,

—ANGLO-RUSSIAN PIANIST—  
 Coördinated principles of Leschetizky, Husoni  
 and Matthay. Booklet on request.  
 Special classes and individual instruction.  
 Studio: 468 Central Park West.

## FRANCIS ROGERS,

CONCERT BARITONE AND TEACHER  
 OF SINGING.  
 Until Jan. 15, 1918, singing "somewhere in France."  
 After Jan. 15, 144 East 62nd Street, New York.

## CLAUDE WARFORD,

TENOR  
 Metropolitan Opera House,  
 1425 Broadway, New York.

## FREDERICK E. BRISTOL,

TEACHER OF SINGING  
 143 West 42nd St., New York.

## MR. CHARLES LEE TRACY,

PIANOFORTE INSTRUCTION.  
 Certified Leschetizky Exponent.  
 Carnegie Hall Studios 832-3, New York City.

## JOSEPH PIZZARELLO,

VOCAL INSTRUCTION.  
 Voice Developed—Style, Opera.  
 851-852 Carnegie Hall, New York.

## F. W. RIESBERG,

INSTRUCTION—PIANO, ORGAN, HARMONY  
 With the "Musical Courier"; Sec'y Manuscript  
 Society; Organist, 439 Fifth Avenue; Tel. 4292  
 Murray Hill. Residence, Park Hill, Yonkers, N. Y.

## CARL FIQUÉ, PIANO KATHERINE NOAK-FIQUÉ,

DRAMATIC SOPRANO  
 FIQUÉ MUSICAL INSTITUTE  
 128 De Kalb Avenue, Brooklyn.

## PIANO INSTRUCTION— RAFAEL JOSEFFY METHOD

## JACQUES S. DANIELSON,

ASSISTANT TO  
 THE LATE RAFAEL JOSEFFY.  
 STUDIOS:  
 Carnegie Hall, Steinway Hall, New York.  
 Mail address, Carnegie Hall, New York.

## HANNA BROCKS-OETTEKING,

SOPRANO.  
 Concerts, Oratorios, Recitals and Musicales.  
 Pupils Received.  
 Studio: 607 West 137th Street, New York  
 Phone, Audubon 1600.

## LILLIAN SHERWOOD NEWKIRK

ART OF SINGING.  
 1425 Broadway (Metropolitan Opera House Bldg.)  
 New York, Wednesdays and Saturdays.  
 All mail to 11 Morgan Avenue, Norwalk, Conn.

## CUYLER BLACK,

TENOR.  
 Recital—Concert—Oratorio—Opera.  
 Personal Representative: HOWARD E. POTTER,  
 Metropolitan Opera House Bldg., 1425 Broadway,  
 New York.

## JESSIE FENNER HILL,

(Jessie G. Fenner)  
 TEACHER OF SINGING.  
 Metropolitan Opera House, 1425 Broadway, N. Y.  
 Phone, Bryant 1274.

## J. ARMOUR GALLOWAY

AMERICAN SINGING MASTER  
 Address: The Tuxedo Bldg., 637 Madison Avenue,  
 New York City. Telephone, Plaza 6862.

## LOUIS CORNELL,

PIANIST.  
 Studio: Carnegie Hall, New York.  
 Management: Loudon Chariton.

## ADELE LEWING,

PIANIST, COMPOSER AND COACH.  
 Authorized Teacher of the Leschetizky Method.  
 Residence Studio: 785 Lexington Ave. (61st St.)  
 Telephone, 2685 Plaza.  
 Downtown Studio: Steinway Hall

## EDWARD E. TREUMANN,

CONCERT PIANIST—INSTRUCTION.  
 Testimonials from Emil Sauer and Josef Hofmann.  
 Studios: St. Nicholas Bldg., 1042 St. Nicholas  
 Ave., New York. Telephone, Audubon 5896.  
 (Residence phone, Melrose 3310.)

## MME. EMMA A. DAMBMANN,

(Mrs. Hermann G. Friedman)  
 CONTRALTO, Teacher of the Art of Bel Canto Singing.  
 Pres., The Southland Singers.  
 Raymond V. Nold, Conductor;  
 Mrs. H. J. Mitchell, Secretary.  
 340 W. 57th St., N. Y. C. Tel. 1628 Columbus

## THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOICE CULTURE.

330 E. 62nd St.  
 Complete musical education given to students  
 from the beginning to the highest perfection.  
 F. & H. CARRI, Directors.

## T. TERTIUS NOBLE,

ORGANIST AND MASTER OF THE CHOIR  
 St. Thomas' Church, Fifth Ave. and 53rd St.  
 Lessons in Organ, Theory and Composition.

## VON DOENHOFF,

VOICE—HELEN. PIANO—ALBERT  
 76 East 86th St.  
 Phone: 1332 Lenox.

## DANIEL VISANSKA,

Nine years of successful teaching and concert-  
 izing in Berlin. Will accept engagements and a  
 limited number of pupils.  
 Address: 127 West 126th St., New York.  
 Phone, Morningside 2346.  
 [In Philadelphia Mondays. Address, 1821 Dia-  
 mond St.]

## BRUNO HUHN.

STYLE REPERTOIRE AND DICTION TO  
 VOCALISTS.  
 228 West 58th St., N. Y. Tel. 8113 Columbus.



**THE REYL-KRAHE VOCAL STUDIOS**

School of Bel Canto Study of Repertoire  
New Studio: 68 West Eighty-second Street; Tel.  
Schuyler 10033. Branch Studio: Manhattan Court,  
College Point, New York; Tel., Flushing 1503-J.  
**ADELE KRAHE** | **EMILE REYL**  
Coloratura Soprano | Operatic Tenor and Lieder Singer

**MINNIE TRACEY**

American Dramatic Soprano  
Open for Concert and Recital Engagements.  
Studio for Voice, Opera and Repertoire.  
222 West Fourth Street Cincinnati, Ohio

**SILVERMAN'S CONSERVATORY OF MUSIC**

INSTRUCTION IN VIOLIN AND PIANO  
235 EAST 59th STREET NEW YORK CITY

**MARJORIE KNIGHT**

**SOPRANO**  
Booking Engagements Season 1917-18.  
400 Riverside Drive, New York City.  
Telephone 4043 Morningside.

**Louise St. John WESTERVELT**

**SOPRANO**  
TEACHER OF VOICE.  
Columbia School of Music,  
509 S. Wabash Ave., Chicago.

**Mrs. HALL McALLISTER**

TEACHER OF SINGING  
Musical Management  
371 Marlborough Street Boston

**MORTIMER WILSON**

Composer-Conductor  
227 Riverside Drive NEW YORK Phone Riverside 1150

"Not all may become Artists, but everyone can  
be taught to sing artistically."

**HAGGERTY-SNELL**

Teacher of Vocal Music  
337 West 85th Street - New York City

**FAY FOSTER**

COMPOSER, VOICE INSTRUCTOR AND COACH.  
Assistant Teacher to Alexander Heineemann.  
229 West 109th St., N. Y. Phone, Academy 1374.

**WASSILI LEPS**

CONDUCTOR.  
Symphony, Opera, Oratorio.  
THE POWELTON, PHILADELPHIA, PA.

**Carolyn WILLARD**

PIANIST  
FINE ARTS BUILDING CHICAGO

**BIRDICE BLYE**

Concert Pianist  
5424 Blackstone Avenue, Chicago  
STEINWAY PIANO USED

**LaForge Murphy**

DRAMATIC SOPRANO.  
Oratorio—Concert—Recital—Pupils accepted.  
Now in London.

**GRACE G. GARDNER**

formerly Milan, London, New York.  
Special course in voice placement, Diction,  
Respiration. Pupils prepared for Opera, Concert,  
Oratorio. Teacher of Lucile Lawrence and many  
others in Opera and Concert. Injured voices re-  
stored, cause demonstrated, defects remedied.  
Studio 508, Odd Fellows Temple, Cincinnati, Ohio.

**MABEL COX-VAN GROVE**

**Soprano**  
Coach Pianist  
Accompanist  
**ISAAC VAN GROVE**  
JOINT RECITALS  
630 Fine Arts Bldg., Chicago, Ill.  
Phone, Harrison 5963

**HARRISON M. WILD**

Concert Organist  
Studio 1203 Kimball Building Chicago

**PIANO, ORGAN**

Conductor—Apollo Musical Club, Mendelssohn Club

**CHEVALIER ASTOLFO**

24 WEST 75TH ST., NEW YORK



For Information  
Address

# THE Virgil Conservatory

UNEQUALLED ADVANTAGES

Literature Upon Request

MRS. A. M. VIRGIL 11 West 68th St. NEW YORK

**MARIE LOUISE TODD**

PIANIST  
TEACHER OF PIANO  
Studio: Carnegie Hall New York

**Emile Onet**

Vocal Teacher Among Mr. Onet's pupils are:  
Albert Quenel, Oscar Seagle, Flor-  
ence Petsch, the late Mildred Potter, Marcia van Dresser.  
Studio: 9 E. 59th St., New York City Phone, Plaza 5057

**PAUL DUFALT**

Tenor  
Just returned from Australian and Far East Tour.  
In America Season 1917-18. Summer Address:  
STE. HELENE DE BAGOT, CANADA, P. Q.

**DUNNING SYSTEM**

OF IMPROVED MUSIC  
STUDY FOR BEGINNERS.  
Send for information  
and booklets of indorsements. Mrs. Carrie Louise  
Dunning, 8 West 40th St., New York City.

**ETHELYNDE SMITH**

**SOPRANO**  
Address: 438 Cumberland Ave., Portland, Maine.

**NEIRA RIEGGER**

**SOPRANO**  
Concert—Oratorio—Recital  
Exclusive Management, Anna Friedberg, 1425 Broadway, New York

**MME. BUCKHOUT**

**SOPRANO**  
"The Singer of Dedicated Songs."  
265 Central Park W. (87th St.)  
Tel. 8368 Schuyler.

**ARTHUR M. BURTON**

**BARITONE**  
Fine Arts Building Chicago

**CLARENCE DICKINSON**

Concert Organist  
Organist and Director Brick Church, Temple  
Beth-El, Union Theological Seminary.  
412 Fifth Ave., New York.

**SIDNEY ARNO DIETCH**

COACH-ACCOMPANIST  
"Who Knows the Voice"  
421 Fine Arts Building CHICAGO

**Gustaf Holmquist**

**BASSO**  
CONCERTS, ORATORIO, ETC.  
624 MICHIGAN AVENUE  
Pers. Address: 1430 Argyle St., Chicago, Ill.

**KARLETON HACKETT**

TEACHER OF SINGING  
Kimball Hall, Chicago.

**EULA DAWLEY**

**SOPRANO.**  
1716 Waverly Place, St. Louis, Mo.

**Mme. E. B. de SERRANO**

Teacher of Olive Fremstad, Mme. Charlotte  
Maconda, Lucille-Marcel, Caroline Mihr-Hardy  
**VOICE CULTURE REPERTOIRE**  
430 West 57th St., Tel. 6641 Columbus, New York

**Mme. Hildegard Hoffmann**

Oratorio and Joint Recitals with  
**Mr. HENRY HOLDEN**  
Recitals and Piano Instruction

**HUSS**

Soloist with New York Philharmonic  
and Boston Symphony Orchestra, etc.  
**STUDIO: Steinway Hall**  
Address, 144 East 150th Street, New York City.

**Teacher of**

Artistic Singing

**PESCIA**

24 WEST 75TH ST., NEW YORK

**LATE OF MILAN**

Telephone, Columbus 4966

**DUBINSKY**

**'CELLIST**  
1 Mgt.: Music League of America, 1 W. 34th St., N. Y.  
R Studio: 547 W. 147th St. Telephone, 3970 Audubon

**SOLOMON GOLUB**

**LIEDER SINGER**  
and Scholar in Ancient Music  
130 East 29th Street Chicago

**SITTIG TRIO**

Violin, Cello, Piano; Concerts, Clubs, Musicals, etc.  
FRED. V. SITTIG. Teacher of Piano and Accompanist  
318 WEST 57th STREET NEW YORK

**Mme. Marie Zendt**

**SOPRANO**  
605 Kimball Hall, Phone Drexel 3778  
Chicago, Ill.

**Ralph COX**

Composer and  
Teacher of Singing  
Studio 31, Metropolitan Opera House Building  
1425 Broadway, New York

**JOHN FINNEGAN**

**TENOR**  
Soloist St. Patrick's Cathedral, N.Y.  
Address: 479 West 146th St., N.Y.  
Tel. 259-M Audubon.

**BONCI**

SAYS:  
"In examining a student's voice  
and finding it at fault, I always  
suggest to him to consult  
There is no voice defect that can  
escape her notice and that can  
not be corrected by her ability, trouble included, when had  
training has not gone so far as to cause looseness in the  
vocal chords."  
1744 Broadway, entrance on 56th St. side

**DAISY CANTRELL**

American Soprano  
of the South  
Concert, Costume Recital and Oratorio  
326 W. 83 St., New York Tel. 4574 Schuyler

**SHARP-HERDIEN**

**SOPRANO**  
6132 Kenmore Avenue Chicago, Ill.

**H. W. MAURER**

TEACHER OF VIOLIN PLAYING  
Metropolitan Opera House, Suite 31,  
1425 Broadway, New York.

**ANDREA SARTO**

**Baritone**  
ORATORIO CONCERTS RECITALS  
Address: 5000 Broadway, New York Phone, Audubon 6820

**JOHN BLAND, Tenor**

Master of Calvary Choir  
**VOICE PRODUCTION**  
20 East 23d Street, New York Telephone, 328 Gramercy

**MARIE TIFFANY**

**Soprano** Metropolitan Opera Company  
109 West 45th Street New York City

**TEACHER OF SINGING**

Voice placing a specialty  
**Linnee Love**  
"A Teacher Who  
Can Demonstrate  
Perfect Tones."  
Studio: 58 West 85th Street  
Soprano of the  
Metropolitan  
Opera Quartet.  
Telephone  
6213 Schuyler

**KLIBANSKY**

**VOCAL INSTRUCTOR**  
Eight years leading teacher,  
Stern Conservatory, Berlin;  
three years at Institute of Musical  
Art.  
Studio: 212 W. 59th St., New York City, Columbus 2339

**H. A. GRANT-SINGING**

Taught to the highest proficiency, Amer. and  
Europ. diplomas, Author of Books on Voice.  
Studio, 30 Huntington Avenue, Boston, Mass.

**JOHN FRIEDRICH & BRO.**

279 FIFTH AVENUE NEW YORK

**Announce the acquisition of**

two well known OLD VIOLIN COLLECTIONS  
THE PARK COLLECTION THE WILSON COLLECTION  
containing many rare specimens

These beautiful instruments, added to our own exten-  
sive collection, forms one of the finest assortments of  
rare old violins ever offered for sale at any one time.

Further information on request.

**Mme. Katharine Evans von Klenner**

America's Celebrated Exponent of the famous Garcia Vocal Method  
Grand Prix of Paris Exposition 1900

Founder and President of National Opera Club of America. Available for Lectures on Opera and  
Musical Appreciation

STUDIOS: 952 EIGHTH AVENUE, NEW YORK

**Lazar S. SAMOILOFF**

**BARITONE**  
THE ART OF SINGING  
Indorsed by Chaliapin, Brogi,  
Sammacco, Ruffo, Didur, Sem-  
bach, Zerola, etc.

Studio:  
Carnegie Hall, New York City

**MARIE MORRISEY**

**CONTRALTO**  
Exclusive Management: ALMA VOEDISCH  
25 W. 42nd Street New York

**GEORGIA KOBER, Pianiste**

Pres. Sherwood Music School  
300 Fine Arts Annex CHICAGO, ILL.

**Katharine HOFFMANN**

ACCOMPANIST  
Home Address: St. Paul

**S. WESLEY SEARS,**

St. James Church,  
22d and Walnut Sts., Philadelphia.  
ORGAN RECITALS. INSTRUCTION.

**MILDRED DILLING**

**HARPIST**  
Studio, 18 East 60th St., N. Y. Phone, Plaza 4570  
Chicago management:  
Richard A. Pick, 641 Lyon & Healy Bldg.

**TENOR-COMPOSER.**

"Song of the Canoe," "An Evening Song," "A  
Little Red Ribbon," "Moonlight and Starlight"  
(waltz song).  
Hotel Marie Antoinette, Broadway, 86th & 87th Sts. New York  
HALLETT GILBERTE Tel. 2740 Columbus

**REUBEN H. DAVIES**

Concert Pianist  
HEAD OF  
PIANO DEPARTMENT  
Texas Woman's College, Fort Worth, Texas

**G. E. TORPADIE, Soprano**

H. E. Krehbiel writes, "A most ingrat-  
ing artist, with a beautiful voice of pec-  
uliarly sympathetic quality, much skill, and a  
most charming stage bearing."  
Address: MUSIC LEAGUE OF AMERICA  
33 West 42nd Street, New York

**Evlyn Gray**

**DRAMATIC SOPRANO**  
Address: Care of Musical Courier  
437 Fifth Avenue New York

**SHEPHERD**

**Soprano**  
Concert, Oratorio, Recital  
Address:  
Music League of America  
Audubon Hall, N.Y.

**JOHN FRIEDRICH & BRO.**

279 FIFTH AVENUE NEW YORK

**Announce the acquisition of**

two well known OLD VIOLIN COLLECTIONS  
THE PARK COLLECTION THE WILSON COLLECTION  
containing many rare specimens

These beautiful instruments, added to our own exten-  
sive collection, forms one of the finest assortments of  
rare old violins ever offered for sale at any one time.

Further information on request.

**H. A. GRANT-SINGING**

Taught to the highest proficiency, Amer. and  
Europ. diplomas, Author of Books on Voice.  
Studio, 30 Huntington Avenue, Boston, Mass.

**Mme. Katharine Evans von Klenner**

America's Celebrated Exponent of the famous Garcia Vocal Method  
Grand Prix of Paris Exposition 1900

Founder and President of National Opera Club of America. Available for Lectures on Opera and  
Musical Appreciation

STUDIOS: 952 EIGHTH AVENUE, NEW YORK



**SOKOLSKY-FREID**  
CONCERT PIANIST AND ORGANIST  
Available for Recitals, Musicales, Etc.  
Address: 2103 Vyse Avenue New York

**PLEIER—Cellist**  
WITH PHILADELPHIA ORCHESTRA  
204 Lewis Ave. East Lansdowne, Pa.

**Gordon Campbell**  
Pianist

**SANDOR RADANOVITS**  
Teacher of Voice  
419 Fine Arts Bldg., Chicago, Ill.

**GLENN DILLARD GUNN**  
Fine Arts Building Chicago, Ill.

**J. WARREN ERB** Conductor—Coach—Accompanist  
New York, 350 W. 55th St.  
Pittsburgh Mgt. Francis C. Weller, 981 Union Arcade.  
Available to Artists on Tour in Middle West

**INTERNATIONAL COLLEGE OF MUSIC, EXPRESSION AND DANCING**  
EMMA CLARK-MOTTL, President  
63 Auditorium Bldg. Chicago, Illinois

**HANS HESS**  
"CELLIST"  
532 Fine Arts Bldg., Residence Phone: 8361 Edgewater

**KATHERYN SHARY**  
SOPRANO — TEACHER OF SINGING  
Telephone: Audubon 3885 614 W. 157th St., N.Y.

**G. H. CASELOTTI**  
VOICE CULTURE  
1425 Broadway, N. Y. (Metropolitan Opera House Bldg.)

**JOHN RANKL** Bass-Baritone  
ORATORIO-RECITAL-PUPILS  
400 Fine Arts Bldg. Chicago  
Phone: 8354 Wabash

**LEVY** PIANIST  
Kimball Hall Chicago

**Clare Osborne Reed** ARTIST TEACHER—DIRECTOR  
**COLUMBIA SCHOOL OF MUSIC**  
Advanced Interpretation or Artist-Students,  
Teachers Normal Training.  
509 S. Wabash Avenue, Chicago

**SILVIO MOREA**  
Dramatic Tenor  
Opera :: Concert  
Address: care of Musical Courier, 437 Fifth Ave., New York

**HOWARD R. HAVILAND**  
Ultra-Modern Concert Pianist  
and Instructor  
Just returned from Concert Tour  
of the War Camps  
Address by mail:  
403 Grand Ave., Brooklyn, N. Y.  
Telephone Prospect 8578-R

## Detroit Institute of Musical Art

"Strongest Faculty in the Middle West"

**Guy Bevier Williams**  
President & Head of the Piano Department

**William Howland**  
Vice-President & Head of the Vocal Department

**Charles Frederic Morse**  
Sec'y-Treas. & Head of the Organ Department

**Edward Britton Manville, F.A.G.O.**  
Head of the Theoretical Department

**William Graefing King**  
Head of the Violin Department & Concert-  
master of the Detroit Symphony Orchestra.

**Maude Embrey Taylor**  
Voice Instruction Member, Board of Directors.

Faculty of Over Fifty

For catalog and information address Manager  
1117-1119 Woodward Ave., Detroit.

**MARGOLIS** VOICE CULTURE  
539 Riverside Drive, N. Y. Phone: Harrison 4863

**The Edith Rubel Trio**  
Edith Rubel, Marie Hoemast, Brenda Dufum,  
Voice Piano Piano  
Wolfsbach Musical Bureau, New York

**EMILY CHURCH BENHAM**  
CONCERT PIANIST  
Management: Ella May Smith,  
60 Jefferson Ave., Columbus, Ohio.

**Mme. Irene Pavloska**  
MEZZO-SOPRANO—RECITALS AND CONCERTS  
Personal Representative: ARTHUR E. CAREW  
Michigan Avenue Building Chicago

**ROY DAVID BROWN**  
PIANIST  
Assistant to the late EMIL LIEBLING  
Lyon & Healy Building Chicago

**MAY MUKLE** "Cellist"  
—Exclusive Management—  
FLORENCE L. PEASE, 1 West 34th St. New York

**Will A. Rhodes, Jr.**  
TENOR  
Pittsburgh Pa.

"THE HIGHER ART OF PIANO PLAYING."  
**W. O. FORSYTH**  
"Distinguished Canadian Master, who makes  
genuine artists of his pupils."  
Highly original and effective methods.  
Address: Care Nordheimers, Toronto, Canada.

**ARTHUR DUNHAM**  
CONDUCTOR  
SENAI ORCHESTRAL CONCERTS

**EMIL J. POLAK**  
Accompanist and Coach  
533 WEST 150th STREET, NEW YORK. PHONE, AUDUBON 1315

**HAZEL LUCILLE PECK**  
PIANIST  
Permanent Address, Suite 2107, First National  
Bank Bldg., Pittsburgh, Pa.

**SIBYL SAMMIS MacDERMID**  
SOPRANO  
Pupils Accepted Fine Arts Bldg., Chicago

**GUSTAV SCHOETTLE**  
Director Northwestern Conservatory  
Minneapolis Minnesota

**Helen DE WITT JACOBS**  
CONCERT VIOLINIST  
335 Clinton Avenue Brooklyn, N. Y.

**LUTIGER GANNON**  
CONTRALTO  
694 Michigan Avenue Chicago, Ill.

**GUSTAV STRUBE**  
CONDUCTOR—COMPOSER—VIOLINIST.  
Care of Peabody Conservatory, Baltimore.

**CHARLES WAKEFIELD CADMAN**  
COMPOSER-PIANIST  
In Recitals of His Compositions and His Famous  
"Indian Music-Talk"  
Address: Care of WHITE-SMITH MUSIC PUBLISHING CO., BOSTON

**MARGARET KEYES**  
CONTRALTO  
With Chicago Grand Opera Co.  
Management, The Wolfsohn Musical  
Bureau, 1 W. 34th St., New York  
Personal address, St. Hubert Hotel, 130 W. 57th St., N. Y.  
Phone 2365 Circle

**HUBBARD-GOTTHELF**  
OPERALOGUES  
Havrah W. L. Hubbard Claude Gotthelf  
Former Music Editor Chicago Tribune Concert Pianist  
Gertrude F. Cowen, Manager, 1481 Broadway, N. Y.  
Heron & Hurler Piano

## The Best Bargain is Quality—

THE Conover is one of the few great Pianos of  
today which is still being built by its original  
maker :: :: :: :: :: :: ::

Its continued use in such institutions as the  
University of Chicago, University of Illinois, Uni-  
versity of Wisconsin and Northwestern Univer-  
sity, is the best proof of its satisfactory tone  
qualities and durability :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago :: :: MAKERS

## NELLI GARDINI

SECOND CANADIAN TOUR NOW BOOKING  
Management: Edward M. Beck Majestic Theatre Building, Chicago

**Lambert MURPHY** TENOR  
METROPOLITAN OPERA CO.  
For concert engagements apply to  
The WOLFSOHN MUSICAL BUREAU  
1 West 34th Street, New York

**MARIE RUEMMELI**  
Concert Pianist  
3108 Lafayette Ave., St. Louis, Mo.

**Vernon Archibald**  
BARITONE  
TEACHER OF SINGING  
Tone Production a Specialty.  
Studio: 103 East 35th Street, New York.  
Phone, Murray Hill 5460.

**CHEVALIER LOVERDE**  
MUSICAL DIRECTOR  
139 WEST 41st STREET NEW YORK

**Karl SCHNEIDER**  
And Assistants  
THE ART OF SINGING  
REPERTOIRE, CONCERT, ORATORIO, OPERA  
1705 Chestnut Street Philadelphia, Pa.

**FRANK LAIRD WALLER**  
— Accompanist —  
— Coach—Conductor  
20 East 23rd Street New York

PHONE CIRCLE 8773  
**RACH ANDERSON**  
ACCOMPANIST—COACH  
104 West 57th Street, New York

**DOUGLAS POWELL**  
Specialist in Voice Placement, Opera Concert and  
Recital Repertoire. Studios: Metropolitan Opera  
House Bldg., 1425 Broadway, N. Y. Phone: Bryant  
1274. Teacher of Clara Loring, and many others  
prominent in the Operatic and Concert worlds.

**REUTER**  
PIANIST  
634 S. Michigan Avenue, Chicago

**HAROLD LAND**  
BARITONE  
GREEN CABLES, YONKERS, N. Y.  
Soloist: St. Thomas' P. E. Church 53rd St. and 5th Ave., N. Y. C.

**Ovide Musin's**  
Edition  
"Belgian School  
of Violin"  
4 books, first principles to high-  
est virtuosity. Ask for History  
of Belgian School. Enclose  
stamp. Address Registrar  
MUSIN'S VIRTUOSO SCHOOL  
Tel. 8268 Schuyler 51 W. 76th St., N. Y.  
Private and Class lessons given by  
OVIDE MUSIN in person. Also in-  
struction by correspondence.

**ASCHENFELDER**  
Vocal and Piano Instruction  
Studios: 181 West 71st Street, New York

**HERBERT MILLER** Baritone  
716 Fine Arts Building Chicago

**AXEL SIMONSEN**  
CELLO VIRTUOSO  
Los Angeles California

"A REAL SUCCESS"  
"DO NOT FAIL TO HEAR IT!"  
For concert engagements address  
**MURDOCK TRIO**  
1316 ALBION AVE. CHICAGO

**GEORGE C. HUEY**  
Teacher of Piano  
ADVANCED PUPILS ONLY  
Studio: 305 Cameraphone Building  
Pittsburgh, Pa.

**THOMAS ASKIN**  
BARITONE  
MUSICAL ADAPTATIONS

An art form employing song, recita-  
tion and gesture

214 BLANCHARD HALL  
LOS ANGELES CALIFORNIA

**Yon Studios**  
853 CARNEGIE HALL, NEW YORK  
Telephone Circle 951  
S. C. YON—Vocal: Pianist, Organist, St.  
Vincent Ferrer Church, N. Y.  
P. A. YON—Organ: Piano: Composition:  
Organist-Choirmaster, St. Francis  
Xavier Church, N. Y.  
J. C. UNGERER—Gregorian: Liturgy:  
Organ: Organist-Choirmaster, St.  
Patrick's Cathedral, N. Y.

**AUGETTE FORET, Soprano**  
"Costumes Chansons en Images"  
Recitals given in: Paris, London, New York,  
Boston, Chicago, San Francisco, Vancouver, Hon-  
olulu, Japan, China, etc. Address, Personal Rep-  
resentative, JAMES O. BOONZ, 810 Carnegie Hall  
Now booking 1917-18. Tel. Circle 321.



## OPERA IN MEXICO CITY

**Impresario Sigaldi Presents a Company of Foremost Artists—Public Throngs Theatre and Displays Great Enthusiasm**

The idea that Mexico and its capital city are in the midst of troublous times is dispelled by the fact that a splendid company, consisting of artists of the first rank, is regularly giving the music lovers of that city an opportunity to hear the standard operas performed in a manner which it would be difficult to excel; and in response thereto, the people of Mexico City and its environs have turned out and with never failing enthusiasm rewarded the efforts of its visitors. When one takes into consideration the fact that the majority of the music lovers of this Southern capital are by no means rich and that the prices charged are equal to those at the Metropolitan Opera House, New York, the genuine interest of the public cannot be questioned. Well-filled houses mark every performance and more than once would be listeners have been turned away for lack of room. With artists such as Anna Fitzu, Maggie Teyte, Rosa Raisa, Tamaki Miura, Edith Mason, Giacomo Rimini, Andres de Seguro, Riccardo Stracciari, Vicente Ballester, Carlos Mejia, and such conductors as Giorgio Polacco, the excellence of the performances is something to be expected.

Impresario Miguele Sigaldi began his season on August 31 with a performance of Verdi's "Otello." The title role was sung by Giovanni Zenatello, while Anna Fitzu, the American soprano, won a real triumph for herself as Desdemona, a triumph which was rightly shared in by baritone Giacomo Rimini.

The next evening Puccini's "Bohème" was given with the following cast: Rodolfo, Taccani; Marcello, Rimini; Colline, De Seguro; Schaunard, Civi; Mimi, Maggie Teyte; Musetta, Raggiani; Benoit, Spelta. Particularly notable in this was the beautiful Mimi of Maggie Teyte. Then came on September 4 "Aida," in which Rosa Raisa created a veritable sensation by her presentation of the title role, splendidly supported by Zinovieff as Rhadames, a part in which he especially excels, and Giacomo Rimini as Amonasro. The conductor for all of these was Giorgio Polacco, whose work won for him the same praise with which it had always been greeted when he was at the Metropolitan.

Tamaki Miura, the Japanese soprano, impressed the Mexicans with her exquisite presentation of Madame Butterfly as she has impressed every audience before which she has appeared. In her support were Kittay as Pinkerton and De Seguro as Sharpless. Ignacio del Castillo conducted.

The next addition to the repertoire was the eternal twins of Italian opera, "Cavalleria Rusticana" and "Pagliacci." Mascagni's work was given with a capable cast headed by Mme. Zotti and Taccani. Maggie Teyte as Nedda in "Pagliacci" made another distinct success, supported by Zenatello as Canio and Ballester as Tonio. Del Castillo was the conductor.

On September 12, Anna Fitzu conquered Mexican hearts anew with a superb Tosca, with Taccani as Cavaradossi and Rimini presenting a fine picture of the malevolent Scarpia.

September 15 saw the first presentation of "Carmen," with Maria Gay as the gypsy girl, Zenatello as Don Jose and Vicente Ballester as Escamillo. The vocal honors of the evening belong to Edith Mason, whose fine Micaela has been applauded many times on the Metropolitan stage. Ricardo Deller conducted.

In "Trovatore," which was added to the repertoire on September 18, Rosa Raisa as Leonore made a sensation which was hardly second to that which she created in "Aida." Zinovieff was an effective Manrico, Claessens a competent Azucena and the veteran Millo Picco sang the part of the Count di Luna.

"Rigoletto," which came on September 20, brought forward two artists of the very first rank in Riccardo Stracciari, who sang the title role, and Edith Mason in her first appearance as Gilda. Stracciari is without dispute one of the very first baritones in the world today and his Rigo-

(Continued on page 12.)

## Paderewski Recruits Poles

It is stated that the Polish Central Relief Committee of Chicago, whose chairman is Ignatz Paderewski, has issued a call to recruit Poles in this country for a Polish army being organized for service in France. The United States Government has consented to permit the recruiting of Poles not legally subject to draft in the American army. Paderewski signs a statement asking Poles to fight for the recovery of Goplo, Kruswica, Gniezno, Poznan (Posen), Silesia, the Vistula, and the seashore.

## Seventeen Scores Received in Hinshaw Prize Opera Competition

The close of the Hinshaw Prize Opera Competition on October 1 brought a response from at least seventeen American composers, despite the limitations as to cast, scenic changes and orchestration, imposed by William Wade Hinshaw, the baritone, donor of the prize. The operas will now be placed in the hands of the judges, David Bispham, Victor Herbert, Louise Homer, Giorgio Polacco and Walter Henry Rothwell. The opera that receives the award will be produced by the Society of American Singers. Since the scores were sent in anonymously, signed

merely with a mark of identification, and accompanied by a sealed envelope containing the name, address and birthplace of the composer and with the same mark of identification thereon, it is impossible to divulge the names of the contestants.

It may be of interest to recall that the operas were to be written without chorus, for a cast of not over fifteen principal singers, and an orchestra of not over twenty-five players. The composer had to be an American by birth or by residence. The prize is \$1,000 and royalty of five per cent. for five years after the expense of production shall have been realized.

## A REAL AMERICAN MUSIC CONVENTION

**Lockport, N. Y., Celebrates Native Artists, Composers and Their Works—City en Fête for a Week—Well Known Personages Present—Event a Complete Success**

(By a MUSICAL COURIER Staff Correspondent.)

How very democratic and accessible good music really is, Lockport, N. Y. (a small city in comparison with the most noted American art centres) has demonstrated two years in succession by holding a musical convention and bringing together notable artists in representative programs listened to by large audiences full of sympathy and understanding.

And when it is said that the conclave is known as the American Musical Convention, and that all the compositions heard during the sessions are American, delivered by Americans, and, in the case of vocal numbers, sung in English, the great value of what Lockport is doing for the musical cause of this country must be deeply apparent to all who are concerned in that movement.

As in all vital projects, while many share in the ultimate glory, only a few do the foundational work and the preparatory guiding. Sometimes one person is the sole conceptional and inspirational force. That is the case with the American Musical Convention, which was born in the mind of Albert A. Van de Mark. He fostered and developed the idea single-handed at first. Finally through his tireless energy, enterprise, and unflinching enthusiasm he induced others to share his big vision. Now the Mayor and the Board of Commerce of the city of Lockport are warm hearted supporters of the Van De Mark idea and this year gave it their unstinted support as an educational measure, an art stimulus, and an immense stride forward in proving to the nation at large that Lockport is progressive ethically as well as commercially.

Mr. Van De Mark, when he and his committee had finished the draft of their programs for the second American Musical Convention at Lockport, from September 30 to October 6, may well have been proud of their work. On the board of directors were Carrie Jacobs Bond, Harold L. Butler, of the Kansas University; Prof. Hollis Denn, of Cornell; Lynn B. Dana, of the Dana Institute; Prof. J. Lawrence Erb, University of Illinois; Fay Foster, Hallet Gilbert, Prof. George Coleman Gow, of Vassar; William Wade Hinshaw, W. H. Hoerner, of Colgate, and others. Nearly all the foregoing figured at the concerts as speakers, performers, or composers. Others scheduled to be personally on hand with addresses and vocal and instrumental numbers were Edward Howard Griggs, Meta Christensen, Sascha Jacobinoff, Harry M. Gilbert, Elizabeth Siedhoff, Mayor William J. Gold, Hon. Woodbridge Ferris, ex-Governor of Michigan; William H. Taft, ex-President of the United States; Hayrah Hubbard, Leonard Liebling, Claude Gotthelf, Bessie Bown-Ricker, Maud Kraft, Mabel Davis Rockwell, Isaac K. Myers, Charles W. Clark, Maude Tucker Doolittle, Ethel Hague Rea, Elmer Whittemore, Harriet Story MacFarlane, Lucy May Van De Mark, Gretchen Morris, Esther Cutchin, Helen Alexander, Elmer P. Hoelzle, Dr. Charles Eastman, Mabel Corlew-Schmidt, Mary Quinn, Richard Knotts, Christine Langenham, Lowell Mabie Welles, Mme. Buckhout, Harriet McConnell, Florence French, Martha Atwood Baker, Jessie Woltz Hammond, Olive Nevin, Bertha Lansing Rodgers, Gertrude Lyons, Harriet Sterling Hemenway, Rafael Diaz, Theodora Sturkow-Ryder, Phyllida Ashley, Nana Genovese, Winifred Sackville Stoner, Ruth Collingbourne, Dr. Thomas E. Green, Maude De Voe, Arthur Platz, Neira Riegger, Mabel Strock, Robert Bartholomew, Jean McCormick, Leila Holterhoff, Edward D'Anna, Melville Clark, Blossom Jean Wilcox, Olga Paradoska and Mary Howards.

Composers (some of them present) listed on the programs were MacDermid, Frank Grey, Camille Zeckwer, Harriet Ware, MacDowell, Foote, Geo. B. Nevin, Campbell-Tipton, Saar, Jas. H. Rogers, Horsman, Chadwick, Sander-son, Beach, Herbert, Bartlett, Buck, Wilson G. Smith, John W. Metcalf, Hadley, Mrs. A. O. Mason, Beale, Edward Collins, Woodman, Goep, Arthur Hartmann, Stephen Foster, Charles Bennett, A. King, Jacobsen, Van Der Stucken, Carpenter, La Forge, Richard Hageman, Crist Spalding, Grasse, Salter, MacFadyen, Wheley, Harriet Cady, Cadman, Kramer, Branscombe, Gertrude Ross, Lieurance, Aylwin, Parker, H. T. Burleigh, Brockway, H. A. Mathews, Oley Speaks, Sidney Homer, Mana Zucca, Mrs. H. H. A. Beach, Walter M. Rummel, Hermann Spielter, Ralph Cox, Loomis, Ethelbert Nevin, Schelling, D. G. Mason, Marion Bauer, Converse, Lester, Spross, de Koven, Salmon, Francis Scott Key, and others.

Several ancient and modern English composers also

(Continued on page 30.)

## THE PHILADELPHIA ORCHESTRA

**Conductor Stokowski Will Open Season With All American Program—Orchestra to Play for Victor Company**

The eighteenth season of the Philadelphia Orchestra, and the sixth year under the direction of Leopold Stokowski, will open with concerts on Friday afternoon and Saturday evening, October 12 and 13.

The program will be made up of numbers from American composers and following the usual custom there will be no soloist, the orchestra, therefore, will be the feature of the occasion.

Four representative American composers, all of whom are now living and one of whom is a Philadelphian, have been chosen by Mr. Stokowski for the initial concerts of the season. Edgar Stillman Kelley's "New England" symphony, which a noted critic has nominated "America's most notable sympathy," is naturally the most important number on the program. Of equal interest are the works by Rubin Goldmark, Philip H. Goepf and Arthur Foote. Philip Goepf, the erudite annotator of the programs, is the only one of the composers who is well known to the Philadelphia musical public, but their works have been heard in Boston, Chicago, New York and in some of the capitals of Europe where they have been cordially received. The program is arranged as follows:

Tone poem, "Samson," Goldmark; symphony, No. 2, "New England," B flat minor, op. 33, Kelley; four character pieces, Foote; "Heroic" march, Goepf.

The Philadelphia Orchestra has just completed arrangements with the Victor Talking Machine Company whereby the orchestra will make a number of records during this season. A new sounding room for the purpose has been constructed at the Victor plant in Camden. Mr. Stokowski will conduct the orchestra and co-operate with the Victor Company.

The above is very convincing proof of the orchestra's popularity and, in addition to it may be noted the fact that the Worcester Festival organization chose Thaddeus Rich as associate conductor of the festival concerts, and engaged the members of the Philadelphia Orchestra for appearances.

Olga Samaroff, in private life Mrs. Stokowski, was also one of the soloists during the festival.

Several first class quartets and chamber music organizations have been formed by members of the Philadelphia Orchestra, among which may be mentioned the Rich Quartet, Schmidt Quartet and Marquarre Ensemble. Their high artistic standing is indicated by the fact that the Chamber Music Society has engaged these organizations for certain concerts next season.

## More Symphony Concerts for New York

The MUSICAL COURIER learns that a rich New York music lover is considering the establishment of a series of weekly symphony concerts during the winter in the Bronx and in Brooklyn. The prices would be on a popular scale and the programs of a semi-popular character similar to those presented in the short series given at the Manhattan Opera House on Sunday evenings, two seasons ago. Oscar Spirecu, who conducted there, would also direct these new concerts.

## Cadman in New York

Charles Wakefield Cadman, bearing under his arm the score of "Shanewis," the opera to be produced this winter by the Metropolitan, arrived in New York last Monday after a summer of hard work in California and Colorado. "I am delighted at the opportunity of presenting my work under Metropolitan Opera auspices," said Mr. Cadman to a MUSICAL COURIER representative, and he added modestly: "I have labored hard on the opus and I hope it will please the public. That is all I have to say."

## Charlton—Stanley

Announcement is made of the marriage of Loudon Charlton, the New York manager, and Helen Stanley, the well known operatic and concert soprano. The ceremony took place at the latter's summer home, Shippan Point, Stamford, Conn., on Wednesday, October 3, and the officiating clergyman was Rev. Mr. Frank of the First Baptist Church, Stamford.

## An Engagement

The MUSICAL COURIER hears a report that Henry Hadley, the composer, whose new choral work, "Ode to Music," has just been produced at the Worcester Festival, and Inez Barbour, the singer who sang the soprano part in the work, will soon announce their engagement.

## Grainger on Furlough

Percy Grainger, "second class musician" in the band of the Fifteenth Coast Artillery, has been granted a six months' furlough by the U. S. Government, which will enable him to fill the many engagements which were booked by Antonia Sawyer prior to enlisting. Mr. Grainger will turn over his entire earnings to the American and British Red Cross.



## WHAT THE NEW ORLEANS SEASON PROMISES

New Orleans, La., October 4, 1917.

Indications point to a remarkable musical season for this city. The first musical event will be the appearance of Marie Rappold at the Athenaeum on the 6th instant under the management of the Diamond Disc Shop, George A. Chopin, manager.

The Philharmonic Society announces four of its five concerts as follows: October 24, Margarete Matzenauer; December 3, Eddy Brown; January 19, the Cincinnati Orchestra; March 18, Bauer and Gabrilowitsch in joint recital. The officers of the society are Corinne Mayer, president; Mrs. Mark Kaiser, first vice-president, and Mrs. Philip Werlein, secretary-treasurer.

The Junior Philharmonic Society will continue its fine work. Among its "artist concerts" will be that of the young Indian dancer, Peahmesquet (Floating Cloud). Mrs. R. E. DeBuys is the chairman; Blanche McCoard, the vice-chairman, and Jane Austin Tuttle, the secretary-treasurer.

The Newcomb School of Music will give twenty-four recitals, the first by the eminent composer-pianist, Chev. Dr. Giuseppe Ferrata, to take place on October 18. Dr. Ferrata will play one movement of his piano concerto as well as two other complete concertos. His recitals are always awaited with interest. He is a pupil of Liszt and Sgambati and is a most scholarly musician. He will be assisted at the second piano by Virginia Westbrook, Mammie Haggerty and Leonella Huggett. The other artists already announced are Ernest Schuytten in a violin recital on October 24; Virginia Westbrook, in a recital of modern French, Italian and English songs, October 31; Henry Drueding in the usual Thanksgiving organ recital, November 21; Anita Gonzales-Roeschneider, in a piano recital, December 5; Leon Ryder Maxwell in a song recital, December 12, and Alice Weddell in a piano recital, January 9. Advanced students of the school and outside musicians will also appear during the year. The University Chorus will give its usual oratorio performance the last of April. The orchestral class will meet regularly and will appear at least once in concert. The class is directed by Mr. Schuytten, the conductor of the New Orleans Symphony Orchestral Association. The Newcomb School of

## Mlle. DE FOREST-ANDERSON

World Celebrated Woman Flutist In America 1917-1918  
Personal Representative: Julian Pollak, 47 West 42nd St., New York



## HENRI LA BONTE TENOR

Second American Concert Tour

NOW AVAILABLE FOR

Opera, Concert, Recital,  
Oratorio, Musicales, Festivals

For Dates and Terms Address

GEO. E. BROWN, Aeolian Hall, New York

Music faculty is the same as heretofore with the exception that Laura Stevenson Spang has accepted new positions in her former home city, Pittsburgh. One of the most important events of the season will be a concert of Ferrata compositions. At this concert Leon Ryder Maxwell, the excellent interpreter, will sing a series of eight songs which have just been published and which are regarded among the composer's finest creations. The songs are dedicated to Mr. Maxwell.

The Chicago Grand Opera Company will give two performances here. On October 29 "Faust" will be presented with Mme. Melba as Marguerite and Muratore as Faust. On October 30 "Lucia" will be the bill, with Galli-Curci as Gilda and Giulio Crimi as Edgardo. Campanini will be the conductor at both performances. Hayne Tarrant has charge of the local direction.

The attractions to appear under the local management of Harry Brunswick Loeb are: the Boston Grand Opera Company in January; Mischa Elman, February 25; Mme. Schumann-Heink, March 4; and Yvette Guilbert, March 11.

The Polyhymnia Circle will continue its monthly musicales, the last of which will be given, as usual, in a large hall. Theresa Cannon-Buckley is the musical directress, and Mary V. Moloney, the accompanist. One of the interesting novelties promised by the circle is a chorus for mixed voices by R. Emmet Kennedy, entitled "Elves in the Woods."

The Saturday Music Circle, Mrs. Mark Kaiser, president, will resume its activities in November. The admirable work of this circle has frequently been the subject of comment in these columns. Corinne Mayer is the directress of the piano department.

The Cercle Lyrique will give a program of American composers in November, a program devoted to Holmes and Chaminade in January, a varied program in March, and a big public concert with varied program in April, the proceeds of which will be generously donated, as on previous occasions, to some worthy charitable institution. Camille Gibert is the efficient president of this charming club.

The meeting of the National Music Teachers' Association in December is looked forward to as one of the very important events of the season.

The Schumann Club will contribute its quota to musical activities. The club is under the able guidance of Mrs. F. W. Bott. It will present a cantata in which some singer from away will be heard. Mrs. Bott has an enthusiastic co-operator in Mrs. S. W. Salter, the president.

Margaret Woodrow Wilson will lecture here on December 5. She will appear under the auspices of Benedict Grunewald.

The New Orleans Symphony Orchestral Association will give a series of at least four concerts. Rehearsals have been under way for some time and fine work is expected from the recently founded organization. Ernest Schuytten, the conductor, is a zealous, painstaking musician who proved his ability at two concerts held last season. Charles H. Behre is president of the association. Mrs. H. M. Field is the honorary president. H. B. L.

### Testimonials from Soder-Hueck

#### Professional Singers

Public success is proof of what can be accomplished by gifted American singers under proper guidance and instruction. Following are extracts from some letters received of late from successful Soder-Hueck artists:

Elsie Lovell, contralto, writes from Dixville Notch, N. H., where she filled a several weeks' engagement: "People are very much surprised at my improvement and I can feel so keenly what this winter's work has done. . . . Many people have asked my teacher's name, and if your ears burn don't be surprised, because they are saying nice things."

George F. Reimherr, tenor, writes from Merriewood Park, N. Y.: "Having great success with my singing up here and have been engaged for a number of concerts during the winter." On Friday night, August 17, he gave a recital at the home of Dr. Takamini, with Fay Foster as accompanist.

Julia Meade Starkey, contralto, writes from Louisville, Ky.: "How I do miss you each day, my highly esteemed and most splendid teacher!" And then, after speaking of interest shown in her singing by a man in a position to engage musicians, she expresses her wish to "pick up the thread of work just where we dropped it and accomplish—well, a portion, at any rate, of all I see before me and know I can do under your superior guidance. You have the wonderful power of inspiration. . . ."

Marian Campbell, soprano, engaged in an operatic act of her own in vaudeville, first with Walter Heckman, operatic tenor, says: "We opened yesterday here in the city and we did very well, but we are . . . disappointed in our new man. We may have to get another one. Of course they all seem terribly weak after having Walter (Walter Heckman, tenor, another Soder-Hueck pupil) with us, and I feel quite worried that military duties have forced us to give him up." She then speaks of comments by persons who "had never heard me sing so well and we all know who deserves the credit. I am happy over the improvement in my work and it is twice as easy for me to sing."

Walter H. Mills, baritone, who came to the Soder-Hueck studios for coaching of repertoire and tone work, writes: "I sang as soloist for the Macy banquet held at the Hotel Somerset, September 29, and received offers to sing at the Hotel Majestic and the Hotel Hargrave, also an engagement to sing at Englewood, N. J. I am more than sorry that I did not start with you sooner, as everything is now coming my way. Also I have accepted a position as soloist for the Third Church of Christ, Scientist, Brooklyn."

There are many more successful Soder-Hueck artists who might be mentioned, but space forbids. Randall Kirkbride, baritone, for years leading man in Dippel productions, started recently in Chicago as leading man in "Love o' Mike," a Shubert production on the road. Daisy McGlashan, coloratura soprano, is with the Savage show, "Have a Heart," touring the country for this winter's season.

## THE PHILHARMONIC CHORUS ORGANIZED IN NEW YORK

Louis Koemmenich to Direct—No Competition for Established Chorus

As announced in last week's MUSICAL COURIER, the very recent rupture in the New York Oratorio Society, through which Louis Koemmenich, the conductor until last season ended, was supplanted by Walter Damrosch for a period of one year, has resulted in the formation of a new society under the title of the Philharmonic Chorus, with Mr. Koemmenich as conductor. A general meeting and the first rehearsal of the new society took place on the evening of Tuesday, October 2, at Carnegie Hall, New York, and was attended by an enthusiastic group of people numbering over 100 voices. The new society chose, as secretary, William B. Tuthill, who had been the secretary and executive officer of the Oratorio Society for thirty-six years.

The work was commenced with vigor and proved immediately that the membership of the new society consisted of singers of the best musical quality. The rehearsals will be continued on consecutive Tuesday evenings.

The Philharmonic Chorus will compete in no way either with the old organization from which it sprang or with any other singing body, intending to carve out for itself a new and unique niche in New York choral affairs. Full details of the new society's proposed work will be made public at a later date.

## MUSICIANS UNDER THE FLAG

Allen, Robert E.  
Bibb, Frank.  
Boone, Manley Price.  
Burnett, John.  
Clifton, Chalmers.  
Cox, Wallace.  
Doering, Henri.  
Fram, Arthur.  
George, Thomas.  
Grainger, Percy.  
Heckman, Walter.  
Heizer, Frederick, Jr.  
House, Judson.  
Hochstein, David.  
Kraft, Arthur C.  
Keller, Harrison.  
La Belle, Guy.

Lewis, Ward.  
Macheath, Donald.  
Meeker, Z. E.  
Mitchell, Earl.  
Parks, Elizabeth.  
Potter, Harrison.  
Rogers, Francis.  
Schelling, Ernest.  
Soderquist, David A.  
Spalding, Albert.  
Stiles, Vernon.  
Stoessel, Albert.  
Trimmer, Sam.  
Vail, Harris R.  
Whittaker, James.  
Wille, Stewart.

### Kreisler in Chamber Music

Three chamber music concerts will be given this season by Fritz Kreisler and the members of the Kneisel Quartet who remained after Mr. Kneisel's retirement last spring, Hans Letz, Louis Svecenski and Willem Willeke. They will take place at Aeolian Hall on Friday evenings, December 21, February 1 and April 5. The privilege is accorded former subscribers to the Kneisel Quartet concerts of holding the same seats as in the past season. The concerts are under the management of Helen Love, 1 West Thirty-fourth street, former manager of the Kneisel Quartet. In addition to the concerts in New York, there will be two concerts in Boston by the same artists in Jordan Hall, on the afternoons of December 20 and February 11.

### Sunday Evening Concert at Waldorf-Astoria

On Sunday evening, September 30, a most interesting program was given under the musical directorship of Joseph Knecht, the well known conductor, for many years at the head of Waldorf-Astoria music. The program consisted of selections by Verdi, Rappé, Massenet, Wagner and Tchaikowsky, which were artistically interpreted by the fine organization of musicians and greatly appreciated by the large audience. A series of these concerts will be held regularly every Sunday evening through the winter.

### Pizzarello at His Carnegie Hall Studio

J. Pizzarello, teacher of voice and coach for opera, has resumed work at his studio in Carnegie Hall, New York.



## LISBET HOFFMANN

[CONCERT PIANIST]

N. Y. Studio:  
257 West 104th Street

Music Dept.  
The Walker School  
Simsbury, Conn.



## SINGING AND HOUSEKEEPING

Christine Langenhan Excels in Both

Few people in a concert audience realize how arduous a training is necessary for a singer before she can appear in public. Years and years must be devoted to study.

With all this some concert and operatic singers, who are continually before the public, are devoted to their families and homes and take as much delight in superintending the family dinner as they do in singing a program of songs which delight the audience. Through Mme. Schumann-Heink the public knows just how domestic many of these professional women are in their tastes, and the time that is not devoted to practicing and enlarging their repertoire is given to the same domestic cares that occupy the attention of most of the non-professional American women of today.

In the case of Christine Langenhan, dramatic soprano, one finds a combination of artistic and domestic qualities which make her at once an interested, intelligent housekeeper as well as a skillful interpreter of intimate songs.

"You should see the tomatoes in my garden," she said, rising from the wide seat on the lawn of her summer home at Douglaston Manor, and placing the gray war knitting on the bench. The interviewer followed the singer past the flowering orchid colored hydrangeas and the wine red dahlias to the vegetable garden which Mme. Langenhan



CHRISTINE LANGENHAN.

had helped to plant, and where she had spent so many of those early morning hours which singers are supposed to spend in bed.

"I hoed and raked and weeded. It is very good for the figure," she added naively, and it had evidently been very beneficial for the "Preparedness" garden. The golden squash pushed their way between glossy cornstalks, and the scarlet tomatoes bent the withering plants over to the ground.

"I shall preserve these," Madame said proudly, "as I have already preserved string beans and peas. I have made up my mind this winter is to find us with the nearly fresh vegetables in spite of the war and the too great prices."

"But when do you practice?" asked the interviewer, looking at the crisply cut grass which Madame had helped to mow, and across the hedge at the horse which stood waiting for his mistress to take her daily gallop along the hard, white beach which edges Long Island Sound near her house.

"I have a system, and that is the only way to manage a house or a voice or a career. These people who are only temperament—they waste their time. Is it not true? Yes," she answered her own question, "there must be a time for learning new songs, for preparing my winter repertoire, for singing exercises. Then I swim, ride, drive my car out to the farms for fresh chickens. One must think about the house if it is to run smoothly and not extravagantly these days."

She stooped to pick up the ball which her little brown and white dog Spot had placed insinuatingly at her feet.

"I thought that Spot was not a very good name for a singer's dog," she admitted ingenuously. "I wanted to call him Tristan or Jose or Canio, but he has that one large brown spot on his white coat, and I could think of nothing else."

Mme. Langenhan, her graceful white frock and beautifully arranged dark hair outlined against the hedge which encloses her cottage on the Sound, was a curious blend of artist and home maker. You felt suddenly confident that she could order a perfect dinner, examine the grocer's account, darn delicate holes in the best linen, and immediately thereafter join her accompanist and sing a Debussy triole or a Cadman Indian lullaby.

"All this outdoor summer must have been good for your voice," hazarded the interviewer as she turned to go.

"Yes," agreed she, with a wise little smile. "But you will know that what contents a singer is always best for the voice."

## PITTSBURGH

Pittsburgh, Pa., October 3, 1917.

The Aborn Opera Company, which is giving excellent productions of the popular musical comedies and playing to large and appreciative audiences, began its second week with "The Spring Maid."

The cast consists of Maude Gray, who made a big hit in the "Firefly"; George Shields, whose good work is still remembered from his appearances with the Aborn Grand Opera Company last winter at the Nixon Theatre and who uses an added song in "The Spring Maid," which gives his audience an opportunity to hear his voice to a better advantage than the operetta affords; Henry Coote takes the character of the Prince Aladar in excellent style and is even better in this style of acting than he was in the "Firefly"; Eleanor McCune as the Fountain Girl is well suited to the part; Charles Bowers, as the Baron Rudi, carries out the part in good style, and James McElhern, as Roland, the tragedian, could not make his part any more humorous, and yet he does not overdo it; Dixie Blair, as Ursula, is very capable; the other characters were handled well.

It should not be overlooked that George W. Sammis, the manager of the Schenley Theatre, has shown particular attention in making things comfortable for the patrons of the house, and that the engagement of the Aborn Opera Company has so far been successful is due largely to the capable management of Mr. Sammis.

Notwithstanding the war situation and the fact that everything is "going up," Edith Taylor Thomson, who so capably has managed the Hyen recitals for the past few seasons, is glad to announce that the sale of seats has been large and everything is promising for a very fine season, which opens October 26 with John McCormack.

The Tuesday Musical Club held its first meeting to hear candidates for active membership into the club, October 2, in the Union Arcade.

Most of the teachers have returned from their summer vacations and have opened their studios for the season. Anne Griffiths opened her studio October 1, with a large class, among which are some of the professional singers of Pittsburgh. Many of Miss Griffiths' students will be heard in concert and recital during the season. Miss Griffiths also resumes her teaching as head of the vocal department of the Winchester School.

After a quiet rest and vacation, Will A. Rhodes, Jr., the

popular tenor of the First Presbyterian Church, will resume his concert work for the season, which promises to be as large or even larger than the season of 1916-17, which from his list of engagements was an enviable one. H. E. W.

## Regina Vicarino With the Creatore Opera

The first artist engaged by Maestro Creatore for his grand opera company was Regina Vicarino, the coloratura soprano. Mme. Vicarino will be remembered as a debutante with Oscar Hammerstein in the last year of his reign at the Manhattan Opera House. With this organization, in New York, Philadelphia, and on tour, she sang Marguerite in "Faust," Micaela in "Carmen," Filina in "Mignon," and Irma in "Louise." Since then Mme. Vicarino has traveled much and has carved out for herself an enviable career in Italy, Austria, Mexico, California and South America.

In Prague her Violetta in "Traviata" called forth no less than thirty-seven curtain calls. In Mexico she was a veritable sensation during her first season, singing five months in the capital alone and winning a re-engagement for the following season at double salary. In California, where Mme. Vicarino has also sung in two opera seasons, San Francisco hailed her as a second Tetrassini and as their own pet particular discovery.

With all these points to her credit, it would seem that Maestro Creatore has acted very wisely in engaging this artist to sing the coloratura roles with his newly formed company. Mme. Vicarino's repertoire, as can be imagined, is most extensive, including all of the coloratura roles and many of the more modern lyric ones as well.

She is an accomplished linguist, speaking Italian, French and Spanish as well as English.

Reed Miller and Nevada van der Veer  
at Hotel Wellington

Reed Miller, tenor, and his wife, Nevada van der Veer, mezzo contralto, have taken a suite at Hotel Wellington, Broadway and Fifty-fifth street, New York, for the winter. They left October 7 for a six weeks' tour, taking them to Oklahoma, the Middle West and Canada. Both are re-engaged for "The Messiah," Boston, "for the 'steenth time," jocularly says Mr. Miller, and their season's activities promise to be unusual.

AN APPRECIATION  
from  
ELLA MAY SMITH

President Emeritus, Women's Music Club of Columbus, O.  
President, Ohio Music Teachers' Association.  
President, The Stillman Kelley Publication Society.

to

FREDERICK  
GUNSTER  
TENOR

"I have heard no American tenor, and few European tenors, who could compare with you. I have rarely enjoyed a program more than that one you gave; and you have something many other tenors would give the world to have, and that is magnetism, or personality, which is a negotiable asset.

"You are distinctly not a 'cold-white' tenor, and you will soon come into your own. It is indeed rare to hear a tenor with dramatic feeling.

"With all good wishes, and assuring you that I shall never lose an opportunity to speak a good word (or a volume of them) for you, believe me

Your very sincere

Columbus, Ohio,  
Sept. 25, 1917.

AEOLIAN HALL RECITAL  
Friday Evening -- October 26th

## AT MAINE MUSIC FESTIVAL CONDUCTOR CHAPMAN PRESENTS NOTABLE ARTISTS IN CAREFULLY SELECTED PROGRAMS

At the twenty-first Maine Music Festival, given at Bangor, September 27, 28, and 29, and at Portland, October 1, 2 and 3, William Rogers Chapman, conductor, presented an especially interesting program, celebrated and carefully selected artists, a chorus of 600 voices in each of the two cities, and the Boston Festival Orchestra. There is no year in the history of Maine Festivals that has brought forth a greater triumph for Mr. Chapman. Never before have the conductor, soloists, orchestra and chorus created such an abundance of truly sincere enthusiasm. The audiences were never greater and a real spirit of festivity prevailed.

There is no doubt that the music lovers of Maine owe a debt of gratitude to William Rogers Chapman and that they greatly appreciate his successful efforts in providing them with the best obtainable in music at the festivals. Mr. Chapman is favored by having the co-operation of Mrs. Chapman, and her tactful methods and devoted interest undoubtedly are responsible for the excellent management of the concerts.

Amelita Galli-Curci, Margaret Wilson, Ethel Frank and Olive Marshall, sopranos; Mary Warfel, solo harpist; Percy Grainger, pianist; Vernon Stiles, tenor; Duncan Robertson, baritone, were the soloists, an array never surpassed at a Maine Festival. Alice M. Shaw and Gertrude S. Davis, were accompanists. The important concerts only will be reviewed, as the programs were alike in both cities.

### First Concert, October 1 (Evening)

"Ovation given Mme. Galli-Curci and Mr. Chapman, greatest in history of Festival." "Thousands charmed by singing of great artist"—were some of the comments heard. And they give only a faint idea of the reception given soloist and conductor. Galli-Curci's first number was the "Bell Song" aria from "Lakmé," in which her voice displayed its extremely beautiful quality from the lowest notes to her high F, flexible and clear throughout, and the ease with which she sings was demonstrated pronouncedly in this number. The flute obligato was played by Manuel Berenguer, the singer twice being obliged to respond to the audience's demands for encores. At her second appearance, Galli-Curci sang a group of songs. The last two selections in this group, Grieg's "Chanson de Solveig" and the "Bourbonaise," from Auber's "Manon Lescaut," she sang in so fascinating a manner that the applause with which they were received echoed vibrantly through the great building, encores, of course, being necessary. The great singer made a wonderful and lasting impression in the mad scene from "Lucia," which was given a tremendous reception, the perfection displayed both in her singing and dramatic expression being admirable. Again Mr. Berenguer furnished a flute obligato. A number of encores were insisted upon, the final one, "Home, Sweet Home," being sung with such sweetness and feeling that the listeners

were captivated by its sincerity. Homer Samuels was a capable accompanist for all of Mme. Galli-Curci's encores, with the exception of the last one, for which the orchestra capably assisted.

The chorus, which consists of 600 voices this year, is the best ever heard in Portland, Mr. Chapman having devoted much time and energetic effort in developing it. Of special interest was the singing of Mr. Chapman's composition, "Battle Hymn," sung for the first time at a Maine Festival. The chorus was at its best in this beautiful and well arranged song and rendered it inspiringly. Duncan Robertson, the baritone, sang the incidental solo and convinced the audience that much was to be expected of him in the third concert of the festival, when he appeared as soloist. The "Battle Hymn," of necessity, was repeated. Another number that was impressively sung by the chorus was Sir Julius Benedict's "Rise, Sleep No More," in which richness of tone was a noteworthy feature.

The orchestra this year is a great improvement over those playing at former festivals, and no doubt the personnel has been fittingly changed, William Dodge, concert master, being in charge of players that are artists, who show perfect unison and balance in rendering their portion of the program. Although there has never been a lack of assurance displayed by any orchestra playing under Mr. Chapman's leadership, it was apparent on this occasion that the musicians were thoroughly confident of their conductor and absolutely under his control at all times. The climax of the orchestra's playing this evening was the rendition of Henry Hadley's "Atonement of Pan," enthusiastically received and appreciated by the audience.

The complete program was as follows:

America	Chorus, Orchestra and Audience
Overture, from "Mignon"	Ambrose Thomas
Hallelujah Chorus, from "The Messiah"	Handel
Bell Song, from "Lakmé"	Mme. Galli-Curci (with flute obligato)
For the Lord Is a Mighty God	Mendelssohn
Rise, Sleep No More	Sir Julius Benedict
Atonement of Pan	Henry Hadley
Menuet de Martini	Pastourelles du VIII Siecle
Les quinze ans de Rosette	avec accompagnements de Weckerlin
Au bord de la Fontaine	Grieg
Chanson de Solveig	Auber
Bourbonaise, from "Manon Lescaut"	Mme. Galli-Curci
Battle Hymn	Chorus and Orchestra (incidental solo by Duncan Robertson)
Aubade, from "Suite Romantique"	Victor Herbert
Fete Nuptiale, from "Suite Romantique"	Victor Herbert
Music When Soft Voices Die	Dickinson
Bella Napoli	Boscovitz
	Chorus

Mad Scene, from "Lucia di Lammermoor".....Donizetti  
Mme. Galli-Curci (with flute obligato).....Liszt

Star Spangled Banner  
Mme. Galli-Curci, Chorus and Audience

### Second Concert, October 2 (Afternoon)

This, the orchestral matinee concert, gave to Mr. Chapman an excellent opportunity to display his ability as a symphony orchestra leader, the program being one of unusual merit and exactness. At this concert the audience was made up of true lovers of music who are quite familiar with symphonies and orchestral scores, and conductor and players placed themselves open to critical judgment. However, they fulfilled every expectation. Mr. Chapman deserves great credit for the admirable success of this concert. Ethel Frank, soprano, a talented Maine girl, sang the numbers allotted to her in a manner which demonstrated excellent and thorough training, so pleasing were both her aria, "In quelle Trine morbide," from Massenet's "Manon," and the group of three songs that the attractive singer was called upon for a number of encores, one of the most successful being the "Madame Butterfly" aria, which permitted Miss Frank to show the flexibility of her voice and her wide range. The excellence of her singing is still further enhanced by almost perfect enunciation. There is, no doubt, a bright future in store for this singer.

This was the complete program:

Symphony from the New World	Dvorak
In quelle Trine morbide, from "Manon"	Ethel Frank
Nocturne, from "Desio"	Nicola Laucella
Dance of the Hours, from "La Gioconda"	Ponchielli
Passing By	Purcell
Chanson Indien	Rimsky-Korsakoff
Notte Bianca	Brozi
Fantaisie, from "Francesca di Rimini"	Tschaikowsky
	Orchestra

### Third Concert, October 2 (Evening)

Although an exceptional feast of music had already been furnished by Mr. Chapman, on this occasion several additional features were added, of which the audience expressed its approval. As soloists the energetic director presented Vernon Stiles, tenor; Alice Marshall, soprano, and Duncan Robertson, baritone, with an excellent program well carried out by these artists with the aid of the chorus and the orchestra.

Vernon Stiles sang Verdi's aria, "Di Quella pira," from "Il Trovatore," the Prize Song, from "Die Meistersinger," and a group of four songs, with many additional numbers as encores. Stiles received a real ovation when he first appeared on the stage, probably on account of his great success at his appearance in Bangor. His voice is a true,



SCENES AT THE MAINE MUSIC FESTIVAL.

(1) Duncan Robertson and Mary Warfel. (2) Ethel Frank and some of the flowers which were showered upon her at her appearance. (3) Mrs. and Mr. Fritz Kreisler and Conductor and Mrs. William Rogers Chapman. (4) Ross David, Duncan Robertson, Conductor Chapman, Margaret Wilson, Mrs. Chapman, Percy Grainger, Mrs. Ross David. (5) Olive Marshall Dodge and Mr. Dodge. (6) Conductor Chapman, Samuel Berenguer, Amelita Galli-Curci, Duncan Robertson, Mrs. Chapman, Vernon Stiles.



clear tenor in quality, which he knows thoroughly how to utilize to the best advantage. He is an entirely capable artist and his technic is admirable, also he is carefully schooled in diction. It was clearly apparent that Stiles gained a firm place in the esteem of the audience, one admirer in attendance at this concert being heard to say, "He was heralded as a sensation in Bangor—he surely is one here in Portland." Stiles being in the service of this country, he appeared wearing the uniform of a captain in the United States Army.

Duncan Robertson, singing in Converse's cantata, "The Peace Pipe," in which he had the solo part, was worthy the sincere approval signified by the applause of the assembly present. In the other number sung by Robertson, "Vision Fugitive," from Massenet's "Herodiade," he showed himself through mastery of style, a distinctly artistic musician and one gifted with a fine voice used with exceptional judgment.

Olive Marshall possesses a beautiful, well placed soprano voice which she uses with discretion and which is of enjoyable ringing timbre. Her numbers brought forth hearty appreciation, especially the operatic one, "Nobil Signor," from Meyerbeer's "Les Huguenots." Recalls necessitated encores following both her appearances.

The singing by the well trained chorus and the orchestra's playing were excellent and received a hearty greeting; in fact, a reception never surpassed in appreciation of the work of a body of singers and players at a Maine Festival concert. Mr. Chapman proved himself a leader capable of bringing out the best a chorus and an orchestra has to give of music.

#### The program:

Overture, from "Il Guarany".....	Gomez
Vision Fugitive, from "Herodiade".....	Massenet
Nobil Signor, from "Les Huguenots".....	Meyerbeer
Di Quella oira, from "Il Trovatore".....	Verdi
The Peace Pipe.....	F. S. Converse
Scherzo, from "Midsummer Night's Dream".....	Mendelssohn
Prize Song, from "Die Meistersinger".....	Wagner
I Chose a Rose.....	Stickles
Red Red Roses.....	Cottenet
A May Morning.....	Denza
Love Is Like a Firefly.....	Frml
When a Maid Comes Knocking.....	Frml
Because.....	D'Ardelot
One Year.....	Burleigh
The Last Hour.....	A. Walter Kramer
The Rondel of Spring.....	Frank Bibb
Star Spangled Banner.....	Vernon Stiles
Vernon Stiles, Chorus, Audience and Orchestra	

#### Fourth Concert, October 3 (Afternoon)

"Popular" in every sense of the word was the program which was presented under Conductor Chapman's direction on Wednesday afternoon, before an audience which came prepared to enjoy a rare treat and were rewarded even beyond the expectations. The "Carnival Romain" overture, by Berlioz, opened the program and from that time until the closing notes of the third movement from Tchaikovsky's "Symphonie Pathétique" it was a program in which even the most critically inclined took the utmost pleasure. Especially enjoyable were the orchestral numbers, which Conductor Chapman gave with rare musical insight and judgment. Worthy of particular praise were the incidental solos which Ernest J. Hill, president of the local chorus, gave in the Russian group of choral numbers. The audience accorded the "In Salutation to Thee, O, My God," of Buzzi-Peccia prolonged applause. Both the composition and its interpretation were excellent. Another number which attracted special interest was Sir Julius Benedict's "Rise, Sleep No More," of which the chorus gave a noteworthy performance.

Mary Warfel, harpist, and Duncan Robertson, baritone, were the soloists at this concert. Miss Warfel immediately established herself as an artist of very genuine attainments. She played two groups very effectively, obtaining some very unusual tonal effects and showing herself to be complete mistress of her instrument. Many recalls, which made encores necessary, testified to the enjoyment of her auditors. Mr. Robertson sang his group of songs with fine effect, excellent interpretation and remarkable enunciation marking his work. Leon's "The Brownies" proved to be a charming number, which Mr. Robertson was forced to repeat. It was a song which served to show the remarkable flexibility and beauty of his voice. He, too, was obliged to add extras.

#### The complete program follows:

Carnival Romain.....	Berlioz
In Salutation to Thee, O, My God.....	Buzzi-Peccia
Polish Dance, op. 66, No. 2.....	Schuecker
The Fountain.....	Zabel
Valse Caprice.....	Tedeschi
Dawn in the Desert.....	Gertrude Ross
The Brownies.....	Franco Leoni
Pipes of Gordon's Men.....	Mme. Hammond
Nightingale.....	Tchaikowsky
Kalinka.....	Russian Folksong
Ballet Music, from "Faust".....	Gounod
Rise, Sleep No More.....	Sir Julius Benedict
Autumn.....	Thomas
Spring.....	Zamara
Third Movement, from "Symphonie Pathétique".....	Tchaikowsky

#### Fifth Concert, October 3 (Evening)

An audience which completely filled the auditorium greeted Margaret Woodrow Wilson, soprano, and Percy Grainger, pianist, who appeared as soloists at the final concert of the festival. From the moment of her appearance upon the stage, Miss Wilson had the audience with her, and after her first number, the scene and aria from Gounod's

"Queen of Sheba," the applause which followed amounted to an ovation, which has probably never been surpassed at a Maine Music Festival. Of unusual beauty was her interpretation of "Le Nil" (Leroux), although her singing of a song group was replete with truly artistic worth. In her group, "Deep River" and Woodman's "The Open Secret," were especially well done, and in response to the long continued applause she gave an encore. Miss Wilson is a conscientious student, coupled with a very deep regard for her art, which gives to her singing an appealing quality which her auditors are quick to grasp. The chorus presented Miss Wilson with a huge cluster of American Beauty roses. From President Wilson came another huge bouquet of the same flowers, together with a large silk flag. These flowers came by express from Washington from the White House hothouses, and when her audience continued to recall her to the platform, she presented the roses to Mrs. Chapman, keeping the flag, which she held during the singing of "The Star Spangled Banner," which closed the program.

Nor was the applause confined to Miss Wilson, for Mr. Grainger, in addition to his splendid gifts as a pianist and a composer, has endeared himself to the American people by his enlistment in Uncle Sam's army and by his wholehearted devotion to the cause to which he has devoted his energies. He was at his best in the Grieg concerto, of which he gave a masterly performance, although almost equally enjoyable was the unique interpretation he gave of the second Hungarian rhapsody of Liszt. In the role of conductor, also, Mr. Grainger showed himself to be complete master of the situation. He conducted a group of his own works and his Mock Morris Dances, which were repeated after he had been recalled some half a dozen times. The chorus presented him with a very handsome bronzed laurel wreath, with red, white and blue streamers and several small silk flags. Both Miss Wilson and Mr. Grainger devoted their share of the proceeds of the concert to the benefit of the Red Cross, thereby showing their loyalty in a very practical form.

Of equal excellence was the work of chorus and of the orchestra, the brilliance of the occasion seeming to endue each member of these bodies with a desire to do their utmost to make the final concert the best of the series. Especially fine was the chorus work in Moussorgsky's "At Father's Door" and John West's "How Eloquent," in which Conductor Chapman obtained some very beautiful and unusual effects. At Mr. Grainger's request, Mr. Chapman's "Battle Hymn" was repeated at this concert, although not scheduled on the program. The enthusiasm which marked its first performance prevailed once more, and at the conclusion, Conductor Chapman was presented with a huge bunch of flowers from President Wilson.

#### The complete program follows:

Battle Hymn of the Republic.....	Julia Ward Howe
Overture, "1812".....	Tchaikowsky
The Robbers.....	Horatio Parker
Concerto in A minor.....	Grieg
Scene and aria, from "Queen of Sheba".....	Gounod
At Father's Door.....	Moussorgsky
How Eloquent.....	John West
Hungarian Rhapsody, No. 2.....	Liszt
Deep River.....	Negro Spiritual
O, My Laddie.....	Thayer
Danny Boy.....	Old Irish
The Open Secret.....	Woodman
American Fantaisie.....	Victor Herbert
Lochinvar's Ride.....	H. R. Shelley
The Gun-suckers' March.....	Percy Grainger
One More Day, My John.....	Percy Grainger
Irish Tune, from "County Derry".....	Stanford-Grainger
Maguire's Kick, march-jig.....	Percy Grainger
I'm Seventeen Come Sunday.....	Percy Grainger
Mock Morris Dances.....	Percy Grainger
Le Nil.....	Leroux
Star Spangled Banner.....	Margaret Woodrow Wilson
Miss Wilson, Chorus and Audience.	

#### A Few Happenings

At the close of the final concert, a reception was tendered Miss Wilson in the State of Maine Room of the Falmouth Hotel, which had been beautifully decorated with American flags and hunting. Escorted by Captain Heeren, of Fort Williams, Miss Wilson took her place in the receiving line, those receiving with her being Governor and Mrs. Carl E. Milliken, of Maine; Mayor and Mrs. Wilford G. Chapman, Portland; Conductor and Mrs. William Rogers Chapman, Mrs. Frank L. Moseley, Stephen J. Richardson and Mrs. Clifford Carr Jordan. Army officers from Fort Williams acted as ushers, giving a decidedly military flavor to the scene. Following the reception a supper was given in the hotel library, where covers were laid for twenty-five. Among them were Conductor and Mrs. Chapman, Governor and Mrs. Carl E. Milliken, Mayor and Mrs. Wilford G. Chapman, Vernon Stiles, Mary Warfel, Ethelynde Smith, Anna Carey, Ruth Cook, Duncan Robertson, Miss McQuinn, Mr. and Mrs. Ross David, Harmonie David, Mrs. Frank L. Moseley, Alice M. Shaw, Rosemary Anderson, Mr. and Mrs. Sidney St. Felix Thaxter, Stephen J. Richardson and Mrs. Clifford Carr Jordan. The whole affair was arranged by the Daily Eastern Argus, the oldest Democratic newspaper in the State. However, there was nothing in the least political about it. The Republican mayor sat on one side of Miss Wilson and the Republican Governor on the other. Mrs. William Rogers Chapman kept things moving in her usual tactful manner, and one speech followed another so informally that it was a delight to listen. Miss Wilson made two charming little speeches, speaking highly of Conductor and Mrs. Chapman and their work, sentiments re-echoed by Mr. Stiles. Other speakers were Mr. Robertson, Governor Milliken, Mayor Chapman, Mrs. William Rogers Chapman and Stephen J. Richardson. At the close every one joined in singing "She's a Jolly Good Fellow" and gave three hearty cheers for Miss Wil-

## The von Ende School of Music

Fall term beginning  
September tenth

NEW YORK

son, whose democratic manner won for her the regard of every one at the festival.

The officers of the Eastern (Bangor) Association are: Hon. R. O. Beal, president; M. H. Andrews, vice-president; Sarah P. Emery, treasurer; Hon. F. O. Beal, M. H. Andrews, J. M. Bright, A. W. Sprague, H. O. Pierce, Harold Hinckley and Howard Corning, directors. At Portland, where the Western Association is located, the officers are: A. S. Woodman, president; F. E. Boothby, vice-president; Solomon W. Bates, clerk; John M. Gould, treasurer; and the executive committee consists of A. S. Woodman, S. W. Bates, F. E. Boothby, Mrs. Herbert F. Brown, John M. Gould, W. C. Allen, Emma L. Chapman, George F. West, George E. Smith, Julia E. Noyes and Mrs. John G. Gehring.

As is true in the success of every great undertaking, its foundation is built upon many little things which are often unnoticed amid the brilliance of the final result. Alice M. Shaw, the exceptionally gifted young pianist, and Gertrude S. Davis played the accompaniments in a manner which undoubtedly added much to the excellence of the programs. Miss Shaw not only performed this task for the chorus at Bangor, but performed a similar service for the artists at both cities, and that without the aid of the notes which most accompanists deem necessary. Mrs. Davis performed her task of accompanying the chorus at Portland most acceptably.

Mrs. Ross David, the pianist, accompanied Miss Wilson in a masterly fashion, thereby greatly enhancing the beautiful tonal effects which the singer achieved. Mrs. David is a thorough artist and her work was the subject of much enthusiastic praise.

One especially notable feature, one which added greatly to the enjoyment of everybody concerned, was the fraternal spirit with which the artists and townspeople commingled.

Helen McQuinn, a member of the New York Rubinstein Club, of which Mrs. Chapman is the able president, was on hand with her "Rubinstein Express," the term given her touring car, which provided convenient means of transportation for artists and musicians to and from the concert hall and about the city.

Ethelynde Smith, the soprano whose home is in Portland and who was a soloist of last year's festival, devoted her time during the three days of the festival in endeavoring to make the visit of the musicians and friends a pleasant one. All the soloists shared in her gracious and generous hospitality and that of Mr. and Mrs. George Smith, her parents.

Among those present were Frederick Converse and Henry Hadley, each of whom was represented on the program. Others in attendance were Ross David, the well known vocal teacher; Mrs. David, the accompanist; Harmonie David, Rosemary Anderson, Miss Wilson's companion; Katherine Ricker, singer, of Boston, but formerly of Portland, and many others.

An elderly lady on the stage, a member of the chorus, was observed to be knitting constantly during the programs, but not during the chorus numbers.

Mme. Galli-Curci, accompanied by her husband and Homer Samuels, left Tuesday noon for Utica, N. Y., where she was booked to give a recital the following evening.

Miss Wilson volunteered to sing to the school children of Portland, arranging a special program which she presented following the rehearsal on Tuesday morning. The schools closed at eleven in order that the children might make the most of this rare opportunity, and an audience of over 6,000 testified to the interest which her appearance aroused. This gracious act, coupled with the democratic manner in which it was performed, established her even more firmly in the affection which is felt for her in Maine.

On Monday afternoon, all of the artists, with the exception of Mme. Galli-Curci, spent a delightful two hours as the guest of Captain Howe on his yacht. Beautiful autumn weather prevailed and the time proved only too short for a trip which gave the artists a fine view of well known islands of Portland harbor. A thoroughly delightful time was reported by every one.

Flags of the allied nations, with Old Glory conspicuous, formed the decorations for the concert hall, which made a very charming picture when filled by delighted audiences in festive attire.

Again this is "Maine's best ever Musical Festival." And it really seems the forthcoming years necessitate such a statement. Another quotation which is almost essential and which is repeated from year to year is "The Chapmans have given Portland another triumph."

Some one was overheard to remark: "Some Gal is Galli-Curci."

J. A. R.

## MINNEAPOLIS

Minneapolis, Minn., October 8, 1917.

Musical matters in this city have started with enthusiasm, due, chiefly, to the announcement of the Minneapolis Orchestral Association's opening the season on October 19 with Emil Oberhoffer, conductor, and a splendid list of soloists. Besides the twelve Friday evening there will be twenty Sunday concerts and the usual four young people's concerts on Friday afternoon (for school children). The Government tax of 10 per cent. on all orchestra tickets is the cause of the advancement in the price of seats. A group of Minneapolis men, feeling that the orchestra has earned the gratitude and support of many in the city who have never as yet made a contribution to the orchestra, proposed to the association to buy outright the entire portion of the Auditorium remaining unsold on September 15.

They were to sell the season tickets that they personally could not use to new patrons. The "drive" was made by these men of civic pride and now, before the season opens, every Friday night seat is sold.

The Friday evening soloists are Helen Stanley, Rudolph Ganz, Eugen Ysaye, Cornelius van Vliet, Mrs. H. H. A. Beach, Julia Culp, Richard Czerwonky, Louis Graveure, Harold Bauer, Ossip Gabrilowitsch, Jacques Thibaud, Leopold Godowsky and Mme. Galli-Curci.

The first series of Sunday concerts begins October 21, with the following soloists for seven Sundays: Nelda Hewitt Stevens, Leon Sametini, Royal Dadmun, Raymond Havens, Jessie Christlan, George Klass and Rosin Morris. At these Sunday concerts the full orchestra plays under the magnetic baton of Emil Oberhoffer.

Minnesota singing societies holding membership in the American Union of Swedish Singers met here Saturday for a concert at the Auditorium to commemorate the year 1867, when the student chorus of the University of Upsala had the Paris public at its feet when it sang Wennerberg's

"Hear Us, Svea" and Kjerulf's "Bridal Trip in Hordanger." These two composers—Wennerberg, a Swede, and Kjerulf, a Norwegian—inspired hundreds of their fellow countrymen to join the Danish army in the Prusso-Danish war of 1864.

American patriotic songs were used for encores, and the whole program was a great demonstration of how the Swedes of Minnesota stand on the question of "Loyalty." Hjalmar Nilsson was the inspiring director in chief.

Hamlin Hunt, organist of the Minneapolis Symphony Orchestra, will give a series of three organ recitals during October, beginning with October 8.

The generosity of Minneapolis musicians with each other was shown by the testimonial concert given at the First Baptist Church, October 5, for Mrs. C. C. Campbell, who through illness has retired for a time from active musical work. William McPhail and his wife headed the list of participants. Alma Porteous, contralto; Kathleen Hart Bibb, soprano; Harry Phillips, baritone, with Harry Johnson and Mrs. J. C. Landry, accompanists, contributed their services. The season thus opened in this gracious and kindly way. R. A.



# Vivian Gosnell

## English Baritone

### Oratorio and Songs of all Nations in the Original Languages and in English Translation

FOR DATES AND PARTICULARS APPLY TO

Concert Direction M. H. HANSON,  
437 FIFTH AVENUE NEW YORK

AMPICO  
Reproducing  
Piano



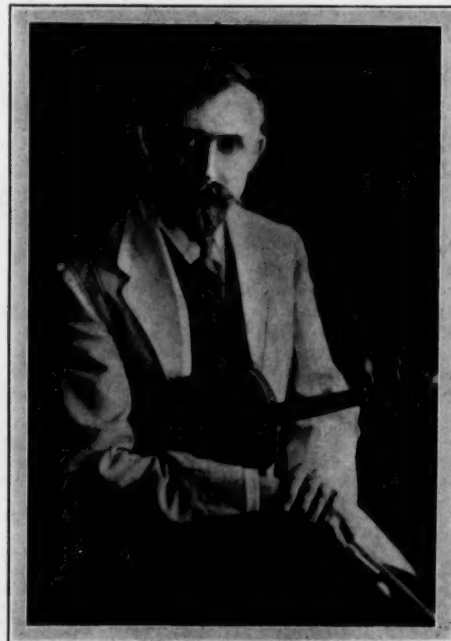
### Rhythm

WHEN you own an Ampico you will own the art of the world's great pianists. Tone for tone, touch for touch, you will hear the glowing chords of great music, exactly as if an inspired pianist were seated at your piano playing with the poetic magnetism and rhythm that belongs to genius.

### THE AMPICO IN THE KNABE

Uprights \$1200 and \$1300      Grands \$1950  
Convenient Terms Arranged.      Pianos Taken in Exchange  
Daily demonstrations in the Ampico Studio

**Knabe Warerooms**  
Fifth Avenue at Thirty-ninth St.



THEODORE SPIERING.

in the musical life of America. It was Mr. Spiering who in 1893 gave a tremendous impulse to the art of chamber music throughout the West and Middle West by organizing a quartet that did pioneer duty during twelve years.

His name has long been associated with American orchestral development. He it was who so successfully carried through the season's concerts (1910-11) when Gustav Mahler was compelled by ill health to lay down his baton as conductor of the New York Philharmonic Society.

In Europe and America the name of Theodore Spiering stands for broad musicianship, brilliant virtuosity, inspiring pedagogy and a rare altruism; it is perhaps not too much to say that no concertizing artist now before the public has manifested greater generosity toward his colleagues among the composers.

The establishment of the scholarships is most opportune and of inestimable advantage to those profiting thereby, besides contributing to the maintenance and advancement of the general musical standards throughout the country, as it is also a splendid tribute to the artist himself.

The pupils' committee, named below, solicits financial aid in carrying out this philanthropic purpose and asks that contributions be sent to Herbert Dittler, treasurer, at 325 West Fifty-sixth street, New York City:

Amory St. Amory, New York; Katherine Cavalli, New York; Frieda Foote Chapman, San Diego, Cal.; Yolande Colter, Buffalo, N. Y.; Edna Earle Crum, Chicago, Ill.; Elfrida Engelhardt, New York; Olga Ferlen, Denver; Erika Freyburg, New York; Mary Gailey, New York; Kathryn Platt Gunn, Brooklyn; Ruth Kemper, Salem, W. Va.; Sara Lerner, Harrisburg, Pa.; Madeleine MacGuigan, Philadelphia, Pa.; Dorothy Marx, New York; Sumie Fennell Pipes, Portland, Ore.; Caroline Powers, New York; Edith Rubel, New York; Vinnie M. Shirmer, New York; Margaret Sittig, New York; Jean Stockwell, Bridgeport, Conn.; Grace Barrows Warren, Saginaw, Mich.; Zetta Gay Whitson, Chicago, Ill.; Nicoline Zedeler, New York; William Diestel, Chicago; Herbert Dittler, New York; Emanuel Goldberg, Brooklyn; Gustav Klunter, Lynchburg, Va.; Abram Konewsky, New York; Brooks Morris, Fort Worth, Tex.; Max Olanoff, Philadelphia, Pa.; Samuel Ollstein, Brooklyn; August Palma, Brooklyn; Arthur Parker, Asbury Park, N. J.; Andre Polak, New York; Orley See, Sacramento, Cal.; Morris Stoloff, Los Angeles, Cal.

# LOUIS SOBELMAN VIOLINIST

Management: R. E. Johnston, 1451 Broadway, N. Y. City



### Walter Pfeiffer Is an Experienced Orchestral Conductor

Walter Pfeiffer, at present first violinist of the Philadelphia Orchestra, has been having remarkable success the past two years as an orchestral conductor in Philadelphia and elsewhere, and the favorable expressions regarding his work in this line have been most emphatic. It is evident that a wider field is being opened to this young musician and conductor.

For two seasons Mr. Pfeiffer has been the conductor of the Franz Schubert Bund Symphony Orchestra in Philadelphia, an orchestra made up of eighty musicians who



WALTER PFEIFFER.

are artists on their respective instruments, and for two summer seasons he has conducted the Wildwood Casino Auditorium Orchestra, one of the finest orchestras along the Atlantic coast.

In the capacity of conductor of both orchestras his work has been highly commendable, as he has played before large audiences programs of the classics, and always to the great delight of the public and words of the strongest commendations from the musical critics.

In commenting upon the Schubert Bund concert given in Philadelphia on January 15 last, The Press said: "Those persons familiar with the Tchaikowsky symphony, No. 4, in F minor, and the great difficulties that stand in the way of its accomplishment must have been amazed at the very fine reading given this noble work by Mr. Pfeiffer. He was able to give it in a way that reflected much credit upon himself and would have been considered a noble achievement by any conductor."

Of the last of the Bund concerts The Press sums up Mr. Pfeiffer's work as follows: "One thing that has been striking has been the individuality with which he has presented every number he has played. He follows no beaten path, but intuition has prompted him to play the works of the masters as they had conceived the composition in its writing, and it is only fair to him to say that the audiences have entirely concurred with him. He has brought out of certain standard compositions musical effects which the laymen had not supposed existed, and for that reason his work has been most thoroughly enjoyed."

Of this series of concerts the Evening Ledger said: "As a governing mind of the choirs, Mr. Pfeiffer is ardent, intelligent, quick, sympathetic and vivid. So the symphony (Tchaikowsky's) was read with a great deal of impetuous drive and nice shadings of emotion."

Of his first concert of last season the Evening Bulletin stated: "The indisputable evidence given by Mr. Pfeiffer of his talent and training as orchestral conductor, when he assumed his position with the Schubert Bund a year ago, caused the reception that is accorded an established favorite to be waiting for him last evening and when the concert was over he had won new and richly deserved honors."

Regarding Mr. Pfeiffer's season at Wildwood, The Sun, of that city by the sea, said: "The musical season under the artistic direction of Walter Pfeiffer closed successfully. To an appreciative clientele that followed every concert, it has been one of unmingled satisfaction and keen pleasure to say that there was not a discordant note the entire season. Mr. Pfeiffer shone as an artist of rare

ability, from the moment that he arose until the last fall of his baton."

To these testimonials might be added many hundreds of an equally laudatory character in praise of Mr. Pfeiffer as a director of a great orchestra, confining its work to the highest of musical classics. But his genial talent and the great training for such work have been the reasons for the conductor's success. He spent many years in Europe in preparation before making his entry into the musical field, and prior to coming to America in 1908 he had been connected with some of the most eminent musical organizations in Europe. He has been a member of the Philadelphia Orchestra since 1910.

### A Half Hour at the Thorner Studios

It is a common thing for the average pupil or artist-pupil to sound the praises of his teacher, but how often does such praise have a substantial basis? "The proof of the pudding is in the eating"—a saying that may well be applied to the value of the teacher's training as shown in the work of the pupils.

The William Thorner "pudding" proved to be a delicious one. One-half hour spent by the MUSICAL COURIER representative at the artistic studios—which, by the way, pul-

## Wynne Pyle

PIANIST

Engaged as Soloist

## New York Symphony Orchestra

Walter Damrosch, Conductor

Management:

HAENSEL & JONES, 33 W. 42d St., New York  
Chickering Piano Used

sates with atmosphere—disclosed the fact that Mr. Thorner is a man who knows what he is doing and is thereby enabled to correct whatever ailments he may find full-fledged singers are suffering from, when they come to him for advice between concert and operatic engagements. As well, the beginner is given a firm foundation for the work to come.

Dora Gibson, known in this country as a delightful concert singer and in Europe as an operatic artistic of the finest calibre, has been "brushing up" with Mr. Thorner for several months, in which time her improvement has been remarkable. Her singing of several numbers on the day of the visit, showed a brightening of the upper tones, in addition to a pure and colorful quality in the lower—qualities which she attributed to the training of Mr. Thorner. Her numbers included: "Adieu Foret" ("Jeanne d'Arc"); "Pleurez mes Yeux" and "The Dove," an appealing song by Ronald, which Miss Gibson brought out in England. She is essentially an artist from every standpoint. She sings with elegance of style and her voice, a dramatic soprano, is of a rich and transparent quality.

Genevieve Zielinska, a young Polish coloratura soprano, who has been working with Mr. Thorner for about nine months, has a bright future before her. Her rendering of "Caro Nome" was skilfully done. The most difficult passages were handled with intelligence and understanding—the notes were of a crystalline quality. Her singing never for an instant possessed that shrillness that so often prevails in voices of that type. Before leaving, the writer heard Leorma Journer, a young Russian singer of admirable attainments.

### Anna Case's New York Recital, October 14

Anna Case, the American lyric soprano of the Metropolitan Opera Company, will give her annual song recital at Carnegie Hall, New York, Sunday afternoon, October 14. Miss Case's program follows:

"Sperazione," Sgambati; Lithuanian song, Chopin; "Cavatina," Weber; "Noel," Augustus Holmes; "I Feel Thy Breath Blow Around Me," Rubinstein; "Vieille chanson," Bizet; "Angelus" (first time), Mme. Ohlstrom-Renard; "Serenade française," Leoncavallo; "Nacht und Traume," Schubert; "Die Rose, die Lilie," Schumann; "Skogen sover" ("The Wood Sleeps"), Hugo Alven; "Killebukken," Halfdan Kjerulf; "Dans ropte felen" ("Peasant dance"), August Soderman; "Remembrance," MacFarlane; "Dawn" (new), Pearl G. Curran; "Hindu Slumber Song," Harriet Ware; "Summertime," Stevens.

### Florence Nelson a Singer of Merit

Florence Nelson, lyric soprano, who created a favorable impression by the beauty of her voice at her concert debut in New York last season, is meeting with success in the early season.

Her recitals in costumes are greatly admired by all music lovers, although her greatest charm lies in her descriptive ability, whether in the folk or humorous song or the dramatic lieder. Her program is divided into groups of songs in many languages. Different costumes lend atmosphere to the different groups and have been designed with special accuracy to type and history. Details of color and accessories make these a charm to the eye and have a vivid impression of the people represented.

Another feature which Miss Nelson has added to her program is a peasant costume made about seventy-five years ago in Russia. Miss Nelson has appeared lately in Atlantic City, Pittsfield, Mass., Great Barrington, Mass., and the press has the following to say about her:

Florence Nelson, a singer with a great future before her, gave a recital here last night. Her voice has many good points to its favor

FLORENCE NELSON,  
Lyric soprano.

and the thought and the spirit are included in the musical gift of this singer.—Atlantic City Press.

Her singing sustained interest among the considerable audience that attended the recital of Miss Nelson. She sings with a style and expression that is most pleasing.—Eagle, Pittsfield, Mass.

Miss Nelson is an artist possessing a voice of remarkable beauty of tone and of great flexibility.—Daily News, Pittsfield, Mass.

A great addition to the success of Miss Nelson has been Norman Winter, the gifted American pianist, who is the accompanist at her recitals and songs.

## Marie RAPPOLD

## MAURICE

THE AMERICAN PRIMA DONNA SOPRANO  
OF THE METROPOLITAN OPERA COMPANY  
Management: Metropolitan Musical Bureau,  
Aeolian Hall, New York

Mme. Rappold will devote the greater part of her time to concert and recital work the season of 1917-1918 :: ::

## DAMBOIS

"A New Cellist and a Fine One."—Tribune.

"He Ranks with the Best."—Telegraph.

"Dambois is the Master of the Cello."—Globe.

Management: DANIEL MAYER, Times Building, New York

Chickering Piano Used

## LEVITZKI

## PIANIST

Management

DANIEL MAYER, Times Building, New York

BALDWIN PIANO USED

# OPERA IN MEXICO CITY

(Continued from page 5.)

letto is a magnificent performance both vocally and histrionically. Edith Mason impressed to the full the splendid vocal opportunities offered the prima donna by Verdi's score and her reception was no less enthusiastic than that accorded Straccari. The Duke of Mantua was Carlos Mejia, a young Mexican tenor. The first evening he was plainly nervous and the audience held rather aloof, but at the second performance, full master of himself, he shared with every reason in the ovations accorded the other singers. Andres de Seguro made the most of the possibilities of the role of Sparafucile, while Polacco gave a most vital reading of the score.

Up to September 25, the date of the report received from the MUSICAL COURIER's Mexican correspondent, the repertoire had been divided as follows: "Aida," seven performances; "Otello," four; "Madame Butterfly," four; "Tosca," three; "Carmen," three; "Bohème," two; "Cavalleria Rusticana" and "Pagliacci," two; "Trovatore," two; and "Rigoletto," two.

## Helen Keller and Zoellner Quartet Entertain Soldiers

Helen Keller, who, according to Mark Twain, is the greatest wonder since Napoleon, recently bought a very pretty home in Forest Hills, L. I.

On Saturday, September 29, several thousand soldiers and officers from Camp Mills, L. I., were entertained in the homes of the different families of Forest Hills, and Helen Keller asked her friends, the Zoellners, whose playing she



HELEN KELLER AND THE MEMBERS OF THE ZOELLNER QUARTET AT THE SUMMER HOME OF MISS KELLER.

Standing, left to right: Antoinette Zoellner, Mrs. Joseph Zoellner, Sr., Joseph Zoellner, Jr., Anna Sullivan Macy, teacher of Miss Keller. Seated, left to right: Joseph Zoellner, Sr., Helen Keller and Amandus Zoellner.

admires greatly, to help her do her bit by assisting as host and hostesses to the soldiers.

During the evening Helen Keller gave an address, and the Zoellner Quartet added to the enjoyment of the evening by playing several numbers.

Among those present were Anna Sullivan Macy, Helen Keller, Maj. J. H. MacDonald, George Leach, Mr. and Mrs. Joseph Zoellner, Sr., Capt. J. H. McKinney, Lieut. F. Gould, Ed Holmes, Mr. and Mrs. Amandus Zoellner, Maj. Charles A. Greene, Antoinette and Joseph Zoellner, Jr., Capt. J. Jackman, Capt. P. T. McCauley.

## HIT OR MISS

### In-Directory

Directories in music papers are all right when kept up to date, but when the wrong telephone numbers and addresses of many musicians are given, it goes without saying that they are drawbacks rather than helps.

### Crows Too Much

There is a Chicago manager who—on dit—talks herself out of many dates for her talent. One hears, too, that she is likely soon to lose her partner; perhaps she may have talked him out of the partnership.

### Patriotism

Why do some military schools engage second rate music instructors, who were born and lived for many years out of the U. S.? There are enough good American music teachers who should be given the preference. Military schools, in particular, should start patriotism at home.

### "A Rolling Stone Gathers No Moss"

It does not seem as if music teachers who travel around the country selling their wares can be very suc-

In this contest the term professional has been defined to mean persons who earn their living exclusively through music. This does not bar church choir singers who depend on other means for their support.

## Friedheim to Give Twelve Recitals

Arthur Friedheim, the authoritative interpreter of Liszt on the piano, will give a series of twelve piano recitals with comments at the Princess Theatre during this season. The subject for the three first recitals, which will take place on Sunday afternoons, October 14 and 28 and November 11, at 3:15, are "The Greatest of the Pioneers,"



ARTHUR FRIEDHEIM.

"Liszt Only" and "Friedheim Without Liszt." The programs will consist of groups by Liszt, Beethoven, Chopin, Balakireff, Mendelssohn, and separate works by Rubinstein, Rosenthal, Weber and Strauss-Tausig.

## Musicians' Club of New York Holds Concert

Although two of the artists scheduled to appear at the concert given under the auspices of the Musicians' Club, of New York, failed to appear at the eleventh hour—Sophie Braslau, owing to illness, and Lambert Murphy, due to some other good excuse—the evening was one of distinct pleasure for the good sized audience that went to Aeolian Hall on Saturday evening, October 6.

Marie Roemaet, cellist, assisted at the piano by Brenda Putnam, opened the program with Gabriel's "Elegie" and a Spanish serenade by Glazounoff, in which she disclosed no meagre degree of talent. Her other number was the Liszt-Popper "Hungarian Rhapsodie." In place of Mr. Murphy, there came an old favorite with the concert goers—one equally well known in the oratorio field—Dan Beddoe. His voice, of great natural sweetness and sympathetic in character, gave much pleasure. One of the most effective encores was the old Irish ballad, "Danny Boy."

Francis Macmillan was first heard in three of his own numbers, which included "Barcarole," "Nijinsky" and "Zapateado," all excellent bits of composition excellently rendered. The second group consisted of Kreisler's "Old Refrain" and several other pieces, all admirably played. The finale from Mendelssohn's concerto served to display his fine technic and good style.

The aria from "Louise" was Florence Hinkle's opening selection, and it was delightfully sung. Her voice was in its usual good form and she received her share of the evening's honors. The other numbers were "Dinna Ask Me" (Sidney Homer), "My Love Is an Enchanted Boat" and "Love in My Heart" (Woodman).

Carolyn Beebe added to the program's value with several piano selections, including the Chopin scherzo in B flat minor and a Debussy group, embracing "Le Vent dans la Plaine," "La Fille aux cheveux de Lin" and "Minstrels."

Alexander Russell, organist, played, among other things, his own "Bells of St. Anne de Beaupre," which is most effective.

David Bispham's appearance on the platform brought forth considerable applause, which increased after both of his numbers. "In Days Gone By" (Arensky), a recitation to music, was splendidly given, but perhaps the success of

## OLIVE FREMSTAD OF METROPOLITAN OPERA COMPANY

### IN SONG RECITAL SEASON 1917-1918

Tour under management of  
FOSTER and DAVID, 500 Fifth Avenue, New York

cessful. Those who locate in one city or town and are able to teach in the same locality year after year, have something to sell. The nomad who appears each year in a new city has little to give. Parents who send their children to those teachers, as well as adults who enlist under their banner, should inquire why the newcomers left their previous localities. Often there is a reason.

### Cheaper to Move Than Pay Rent

A musician who boards or gives his address with another musician should be sure that the latter always pays his rent. Sometimes the boarder finds to his disadvantage that it has been the custom of his landlord to use the motto, "It is cheaper to move than to pay rent."

## Ohio Contest for Singers

In Ohio a song contest is being conducted by the Cleveland Press, Cincinnati Post, Columbus Citizen, Toledo News-Bee and Akron Press in co-operation with a talking machine company. The contest has these aims:

To discover the best amateur man singer in Ohio.  
To discover the best amateur woman singer in Ohio.  
To establish an "Ohio Scholarship Fund" to give contest winners higher musical education, and—  
Through the accomplishment of these things, to create and foster a more general interest in music and the development of new musical talent.

The State contest winners will be taken to New York at the expense of the talking machine company, where their voices will be recorded. Ohio dealers have arranged to contribute twenty-five cents each from the sale of these records to swell the scholarship fund.

The contest is free for all amateur singers of Ohio whose voices have matured. Professional singers will be barred.

# Anna Fitziu

OPERATIC APPEARANCES IN AMERICA

**Past**—Special performance of "Goyescas" at Metropolitan Opera House, N. Y.  
Open-air performance of "Pagliacci" at Lewisohn Stadium, N. Y.  
Tour of Cuba, Porto Rico and South America with Bracale Opera Company.

**Present**—Winning new laurels with the Sigaldi Opera Company in Mexico City.

**Future**—Season of 1917-18 engaged for special performances with the Chicago Opera Company.

Management: R. E. JOHNSTON

1451 Broadway, N. Y.





THE CHERNIAVSKY TRIO.

Jan, Leo and Mischel Cherniavsky, who have just arrived in America after an extensive and very successful tour through Australia and New Zealand, during which they gave seventy concerts, every one before a crowded house. Their Canadian tour opened at Vancouver on October 2, the initial concert meeting with the same unqualified success which has attended them in the Antipodes. October 4, they played a second concert in Vancouver, giving the program jointly with Nellie Melba.

the evening was "The Seven Ages of Man," from Shakespeare's "As You Like It," which has a fine musical setting by Henry Holden Huss. Mr. Bispham's extreme versatility, as depicted in the various stages of the selection, was admirably shown, his voice going from the rich and mellow tones of ripe manhood into the feeble, piping strains of "second childhood."

#### Bernhard Steinberg Reopens His Vocal Studio

Bernhard Steinberg, prominent baritone and specialist of the voice, announces the reopening of his studio, 316 West Ninety-fourth street, New York. Last year was the most successful season of his ten years' teaching, and the newly enrolled pupils for the current season (most of whom are either teachers themselves or artists well established in the profession, is an assurance of continued success.

His fame as a voice specialist is no longer local, for pupils have applied to him from North Carolina, Califor-



BERNHARD STEINBERG.

nia, Massachusetts and other states. Artists of world reputation, like Adamo Didur, recognize in him a singer and teacher of the highest quality and rank him as a leader in the profession. It is sufficient to attend one of his studio recitals and listen to the artistic work of his pupils to realize that his success is well deserved.

#### Commonwealth Opera of New York

The New York public is invited to establish in New York an operatic movement on new and American lines in order to give to the music loving public a chance to hear, at all times, the best available works, both grand and comic, by the best composers. And the company thus formed is to be owned by the community and by those who attend the performances. In other words, instead of taxing the general public for a State owned or subsidized company, it is intended that the profits derived from the performances shall belong to the community and to the public who have made them possible. Said profits, together with certain other monies, shall constitute a sinking fund which will insure the continuance of this movement and in time shall be used for the purchase of a site and erection of a commonwealth opera house.

The desire is to present a season of popular light opera with casts selected from the best available artists and given in such a manner that the public who wish to hear good

music, well sung can take their families and be assured that they will see first class performances. There is a charm in such works as the Gilbert and Sullivan operas, "Bohemian Girl," "Fra Diavolo," "Geisha," "Robin Hood," "Fortune Teller," etc., in fact, in all the oldtime favorites which will appeal to all, and which are practically unknown to the present generation. One of the features of this work will be matinees for young people at which such works as "Hansel and Gretel" and "Pandora," etc., will be given.

William G. Stewart, resident stage director of the Hippodrome and formerly director of the Castle Square and Stewart opera companies, at first intended to revive the latter organization on a non-participating basis, feeling the great need of a company located in this city, but he had not realized that the only way to meet this demand was to allow the public to participate in whatever they supported. Mr. Stewart, whose address is the Hippodrome, will gladly answer inquiries in regard to his plans.

#### E. A. Baughan Injured

E. A. Baughan, the London music and dramatic critic, was injured in the arm by a piece of shrapnel during one of the recent German air raids over London.

#### WHAT MRS. MACDOWELL IS DOING

Her Labors in Behalf of the 1919 N. F. M. C. Convention at Peterborough, N. H.

At the annual field meet of the New Hampshire Federation of Women's Clubs, held at Durham, great enthusiasm was displayed over the honor paid to New England by the National Federation of Music Clubs in its decision to hold the biennial of 1919 in Peterborough, N. H. The fact that Peterborough was the home of Edward MacDowell and the site of the MacDowell Memorial Association of course was the deciding factor in the choice of meeting place, and Mrs. MacDowell had been asked to present the importance of the biennial to the Federation of Women's Clubs and ask their co-operation.

In a few short sentences she emphasized the need for a large corps of women willing to come to Peterborough for a week and fill the duties inseparable from a large convention. She made clear that the question of housing of hundreds, perhaps thousands of delegates and visitors would require the co-operation of all the New Hampshire clubs of both federations. She promised that 200 delegates could be housed on the grounds of the Memorial Association and 300 or 400 more could be cared for in the village, but that the different hospitality committees in towns within a

radius of twenty or thirty miles would have to care for the remainder, the motor and good roads making this possible.

Mrs. MacDowell told of the debt she owed her townspeople for the loyal support and consideration they had shown her in her terrific struggle, trusting her absolutely, knowing that when the summer's financial burdens were too heavy she would go out in the winter to earn the money, as she had done for the last five years.

No stone has been left unturned to get the outline of plans started in time. Representatives from the New Hampshire Federation and from the National Board have both been in Peterborough recently looking over the ground and both committees have been enthusiastic over the practical possibilities of a biennial greater and more beautiful than any that have been held in the larger centers.

At the conclusion of Mrs. MacDowell's short, serious address, representatives from ten or fifteen districts stood up and pledged the support of their individual clubs. When the business of the day was over the audience remained and begged Mrs. MacDowell to play, and her gracious consent was received with much applause.

A new studio in memory of the late Regina Watson (and erected by her friends and pupils), was dedicated with a concert at the MacDowell Memorial Colony at Peterborough recently.

#### Pilzer's Chicago Success

(By Telegram)

Chicago, Ill., October 8, 1917.

Maximilian Pilzer, violinist, won an extraordinary success in his first Chicago appearance of the season, Sunday evening, October 7. Press and public were alike unanimous in his praise.

L. G.

*Mrs. Herman Lewis, Inc.*

*Aeolian Hall*

*Telephone: Murray Hill 7058*

**FLORENCE NELSON**

LYRIC SOPRANO

Extensive Program in Costumes in Russian, French, Italian and Old English Folk Songs.

Management: EMIL REICH, 47 W. 42d St., N. Y.

LENORA

Sole Management:  
DANIEL MAYER  
Times Building  
New York

**SPARKES**

SOPRANO—METROPOLITAN OPERA CO.

JULIA

**HEINRICH**

SOPRANO

*Formerly with Metropolitan Opera Company*

Available for Song Recitals, Concerts, Festivals, etc.

Management: Antonia Sawyer, Aeolian Hall, New York City

## War Recreation Board Concert at Battle Creek

The first of the musical programs to be arranged by the War Recreation Board was given at Camp Custer, Battle Creek, Mich., Wednesday evening, September 19, under the direction of James E. Devoe, of the Devoe-Detroit management. The artists included Josephine Forsythe, coloratura soprano, of New York; Stella Wren, the Texas soprano; Mrs. T. M. Warren, violinist, of Saginaw, Mich., and Miss Schroeder, pianist, of Battle Creek. Concerts were given at two of the Y. M. C. A. buildings located in opposite parts of the big cantonment.

Miss Forsythe is a protégée of Mme. Sembrich and charmed the soldier boys with her voice and vivacity. Mrs. Wren was en route to New York for a season of study with Herbert Witherspoon and stopped at Battle Creek at Mr. Devoe's request. Needless to say she scored her usual success. The Michigan artists, Mrs. Warren and Miss Schroeder, also contributed to the pleasure of the evening. Mr. Devoe has promised co-operation with the War Recreation Board, and his efforts are being appreciated by the men of the camp.

The Philharmonic course being run in Battle Creek by Mr. Devoe includes such artists as Mme. Galli-Curci, Rudolph Ganz, Fritz Kreisler, Mme. Schumann-Heink, Detroit Symphony Orchestra, Frances Ingram and others. This enterprise also has the enthusiastic approval of Frederick H. Holt and Avery Clinger, representatives of the War Recreation Commission, as it not only provides the best music for the citizens of Battle Creek, but also gives the enlisted men an opportunity to hear great artists.

## Arthur Shattuck to Open

## With Chicago Orchestra

Arthur Shattuck's season will open October 29, when he will play the Rachmaninoff concerto, No. 1, with the Chicago Orchestra in Detroit. This will be Mr. Shattuck's third appearance under the auspices of the Detroit Orchestral Association, his previous engagements having been as soloist with the New York Symphony and the New York Philharmonic orchestras.

On December 3, Mr. Shattuck will give the first Ameri-

WELTMAN  
CONSERVATORY  
OF MUSIC

Boston, Massachusetts.  
The Music School with a personality.  
Willing for Year 1-4. Stringed Hal. Boston Massachusetts

## NAMARA

1917-18 season includes some of the following appearances:—

## November

Joint appearance with Kreisler at  
Biltmore Morning Musicale.  
New York Mozart Society.

## December

Aeolian Hall Recital (New York)  
Tour with Minneapolis Symphony.

Management: R. E. JOHNSTON  
1451 BROADWAY - NEW YORK CITY

ELIZABETH  
ROTHWELL  
SOPRANO

Song Recital, Aeolian Hall, Monday  
afternoon, October 22, at  
three o'clock

## Program

Monteverde .....	Lasciatemi morire!
Caldara .....	Como raggio di sol
Brahms .....	Die Mainacht
	Auf dem Schiffe
	Von ewiger Liebe
R. Strauss .....	Freundliche Vision
	Zueignung
Claude Debussy .....	Beau Soir
Henri Busser .....	Clair de lune
Raoul Laparra .....	La Nymphé de la source
	Nuages
Cyril Scott .....	Lettre a une Espagnole
	Nocturne
	A little song of Picardie
Walter H. Rothwell .....	You Bloom Like the Rambler Roses
	Midsummer Night
	Bacchanal

Walter H. Rothwell at the Piano  
Steinway Piano Used

## MANAGEMENT

CHARLES L. WAGNER: D. F. McSWEENEY, Associate Mgr.  
1451 Broadway, New York



## ORRIN BASTEDO'S SUMMER SNAPSHOTS.

When not working with his accompanist, William Axt, the singer divided his time between swimming, boating and motoring. As a result, he has returned to town all fit for his activities of this season. Last season was Mr. Bastedo's first here since his return to America from Europe, and his popularity with the American public is fast growing. (1) Left to right: Jacques Cointi, formerly stage manager of the Manhattan Opera House, and Orrin Bastedo, baritone. Mr. Bastedo coached several new roles with Mr. Cointi during the summer, besides working on his concert programs for this season. (2) Left to right: Mr. and Mrs. Bastedo. (3) Mr. and Mrs. Bastedo. (4) The singer bidding a pet owl good morning.

can performance of Selim Palmgren's "River Concerto," with the Chicago Symphony in the Milwaukee series. On January 8 he will play it in Kansas City with Carl Busch, who in a recent letter refers to the Palmgren composition as "The finest work for piano and orchestra I have seen in many a year." The Baltimore Orchestra management also has secured Mr. Shattuck as one of the soloists for the season. Several appearances with the Philadelphia Orchestra will follow in April.

## Karle Engages Accompanist-Composer

William Stickles, the accompanist who will play for Theo Karle this season, is an American pianist. He was born in New York State and educated at the University of Syracuse, from which institution he graduated with honors. His general education completed, he turned particularly to a thorough musical grounding in the departments of composition, organ playing, piano study, and voice culture. Finally young Stickles journeyed to Florence, Italy, where, soon after his arrival, one of his compositions was produced in the famous Braggiotti Operatic School, where he was assistant master. After three years of hard work and study in Florence, Mr. Stickles left Italy to take up a position as operatic répétiteur in the Hoftheatre at Munich, under the supervision of Mottl.

On his return to America—interrupted en route by half a year of serious work in Paris as operatic coach, accompanist and solo pianist—he resumed the work of composition, toward which he has always had a strong leaning. Three songs were soon published, with the titles, "I Chose a Rose," "Expectancy," and "Thoughts of You." Other songs published by William Stickles are "A Sea Song," "Angels' Song" (Christmas), "Mither Heart," and "Highland Joy."

Among the well known artists whose singing has been supported by the accompaniment of William Stickles may be mentioned Charles Clark, the American baritone, in Italy; May Peterson and Mme. Braggiotti (pupil of Blanche Marchesi), both of Florence. He has also appeared in joint recital with Harold Bauer in Italy. In

America, Mr. Stickles has accompanied Anna Case, Marie Sundelius, Leonora Sparkes, Vernon d'Arnalle, etc. With Anna Case, Mr. Stickles appeared at the White House, Washington.

Other notable Stickles achievements are the composition of a score for Mary Pickford's moving picture, "The Pride of the Clan," recently produced.

In addition to the compositions already named, Mr. Stickles has composed a sheaf of piano suites, from which are taken at random "Italian Sketches," "Persian Suite" (also arranged for piano and orchestra), "Northern Sketches," "Highland Sketches," and a number of other miscellaneous piano pieces.

Mr. Stickles' exclusive time has been contracted for by Theo Karle.

## Funeral of Luca Botta

The funeral of Luca Botta, the young tenor of the Metropolitan Opera, whose untimely death was recorded in last week's MUSICAL COURIER, took place on Wednesday morning, October 3. There were two services, the first at the Funeral Church, Broadway and Sixty-sixth street, and followed by a solemn high mass of requiem at St. Patrick's Cathedral. At the funeral church the chorus of the Metropolitan Opera, Giulio Setti, director, sang portions of Gounod's "Mors et Vita" and Pasquale Amato, the Metropolitan baritone, paid a warm tribute to the dead artist on behalf of himself and all his associates of the Metropolitan.

At the Cathedral solemn high mass of requiem was sung, with Rev. John M. J. Quinn as celebrant, Rev. Bernard McQuade as deacon, Rev. Henry F. Hammer as sub-deacon and Rev. William B. Martin as master of ceremonies. The Cathedral choir, under the direction of J. C. Ungerer, organist and choirmaster, sang Father Perosi's requiem mass.

The pallbearers were Messrs. Pasquale Amato, Giuseppe de Luca, Léon Rothier, Antonio Scotti, Francesco Romei, Giulio Setti, Gennaro Papi, Fernando Carpi, Giulio Crimi, Salvatore Fucito, F. C. Coppicus, G. Viafora, Dr. H. H. Curtis and Alfred Seligsberg.

Among those at the service were Giulio Gatti-Casazza, Frank Gray Griswold, Mr. and Mrs. Edward Ziegler, Mr. and Mrs. Otto Weil, Mr. and Mrs. William J. Guard, John McCormack, Mr. and Mrs. Emanuel M. Gattle, George Maxwell, Angelo Bada, Adamo Didur, Howard Potter, Mme. Viafora, Mrs. Pappi, Mrs. Romei, William Thorner, Vera Curtis, Paolo Ananian, Frank Garlich, Mr. and Mrs. Enrico Scognamilo, Pompilio Malatesta, Richard Ordynski, Lodovico Viviani, Giuseppe Bamboscheck, Miss Marchesi, H. O. Osgood, Gabriel Sibella, Eugene Boucher, representing Giovanni Martinelli; Mrs. F. C. Coppicus and Vincenzo Reschiglian.

WINTON & LIVINGSTON, Inc.  
AEOLIAN HALL - NEW YORK

AGAIN PRESENTING FOR THIS SEASON

## DONAHUE

THE FOREMOST  
OF THE YOUNGER  
AMERICAN PIANISTS



### Julia Heinrich a Great Favorite in California

Julia Heinrich, the well known soprano, has scored an emphatic success on the Pacific coast during the past season, as the following press comments will testify:

Fully 10,000 people witnessed the festivities from the center of the circular pier when Julia Heinrich sang three songs—Los Angeles Examiner, August 17, 1917.

Never was a singer accorded more genuine appreciation than Julia Heinrich, soprano, of the Metropolitan Opera Company, who sang Wednesday evening before an audience of critical San Diego musicians and La Jolla friends which completely filled the clubhouse.

It is the feeling expressed in the voice of the singer which touches the heart through the ear, whether the song be an aria, or merely a simple ballad. And this is what Julia Heinrich does with her wonderfully sympathetic but powerful voice—touches the heart—stirs emotions some of us never knew we had.

Hers is a wonderful voice, rich in tone, emotional, expressive of every shade of feeling, and well controlled. How it caught and fully reflected the spirit of pathos, tenderness, laughter or fancy, no technical scrutiny can explain, but it must have come from a very intelligent study of the life and works of each composer and an unusual gift of interpretation—the latter perhaps the legacy of her artist father, Max Heinrich.—La Jolla Journal, August 24, 1917.

One of the most successful concerts ever given in San Diego, both from the point of view of artistry and that of enthusiasm with which it was received, took place last night at the organ pavilion in Balboa Park, when Julia Heinrich, dramatic soprano of the Metropolitan Opera Company of New York, appeared, assisted by John Doane, one of the most eminent organists of America.

Musicians present declared that, excepting Schumann-Heink, no artist heard at the organ pavilion has ever given such a perfect performance.

Miss Heinrich's voice is one of surpassing dramatic beauty. It is wonderfully smooth and her enunciation is perfect. Persons sitting in the last row last night could understand every syllable without the least difficulty. She not only has a gorgeous voice, but she sings with such sureness that there always is the feeling she knows perfectly what she is doing.—San Diego Union, September 5, 1917.

### Leopold Godowsky to Give Carnegie Hall Recital

It is always interesting to note whenever a recital by Leopold Godowsky is announced how professional pianists and students immediately inquire for his program, so that



LEOPOLD GODOWSKY.

they can familiarize themselves with it before the event. At the recital it is common to see people all through the audience following his playing with the music before them so that they will not miss a single phrase or nuance of the master pianist. In fact many students consider a recital by Godowsky more valuable than an entire course of lessons.

For his "big" number at his forthcoming recital at Carnegie Hall, New York, on Saturday afternoon, October 20, which incidentally will be his only recital in New York this season, he will play Beethoven's sonata, op. 110, in A.

### Sittig Trio in Syracuse

The Sittig Trio gave a very enjoyable concert on September 27 in Syracuse, N. Y.

The trio, consisting of father, son and daughter, played Beethoven's allegro, op. 11; theme and variations, Mozart; "By the Brook, Boisdreffe; "Hungarian Dance," by Brahms. Gretchen Sittig, violinist, gave an artistic rendition of Vieuxtemps' ballade and polonaise; Kreisler's "Liebesfreund," Reger's "Lullaby" and Wieniawski's "Mazurka; as an encore, Kreisler's "Liebeslied." Edgar Hans Sittig played two cello solos, Bruch's "Kol Nidrei" and Squier's "Tarantella," receiving much applause for his beautiful tone and interpretation. Frederick V. Sittig was heard in "Novelette" in F. Schumann and "Ecosaisies," Beethoven.

### George M. Rubinstein Wins Fame as Composer

George M. Rubinstein has won fame among music lovers not only as an artist of superior quality, but as a composer with a brilliant future before him. Mr. Rubinstein arranged the scores and the music for "Jack and the Beanstalk," "The Spy," "The Conqueror," "Aladdin and His Wonderful Lamp," now playing at the Globe Theatre, New York, and he is also busy with the new cinema spectacle, "Cleopatra," which opens October 14 at the Lyric Theatre.

Hugo Riesenfeld, the conductor of the Rialto, has the following to say about him: "Mr. Rubinstein is an artist who is deeply interested in the creation of a genuine musical culture."

### Marcella Craft Guest Star with Gallo's Forces

Manager M. H. Hanson last night attended the first appearance of Marcella Craft with the San Carlo Opera Company on the road, when the distinguished soprano appeared as "guest star" with the Gallo forces at Syracuse, singing "Marguerite" in Faust.

### Boston Transcript

#### Tribute to

# MME. GALLI-CURCI

October 1st, 1917

## MUSIC AND MUSICIANS

### MME. GALLI-CURCI'S NEW GRACES OF VOICE AND SKILL

The Rare Impressions of Her Concert at the Opera House—The Familiar Brilliance in Florid Song—The Finer Distinctions of Her Lyric Numbers—A Hint of the Singer's Temperament—Mr. Botta's Untimely Death

UNDER the broad, high proscenium arch of the Opera House, at the edge of the deep stage, banked though it was with listeners, in the great spaces generally of the theatre, Mme. Galli-Curci seemed yesterday afternoon even a smaller and quainter body than in Symphony Hall last spring. The simple black gown, that by way of innovation clothed her, accented this littleness; while above, her fine and slender features, now smiling, now traversed by a gentle melancholy, more than ever recalled her resemblance to the prints of Malibran and other illustrious primi donne of a century ago. Before her stretched an audience as numerous as those she assembled in Symphony Hall, but not quite numerous enough to fill the Opera House. As usual, too, many of the boxes and of the seats replacing the first tier thereof stood empty. Seemingly there is no overcoming the distaste of the public for these sittings unless exceptional circumstance forces it into them. It is, indeed, as though upon these boxes the old bad memories of the Opera House had settled, not to be removed. Otherwise it makes an excellent though over-large concert-room; the audience both sees and hears, and yesterday, as the applause testified, receives full pleasure. That pleasure, as this same applause indicated, it derives most from Mme. Galli-Curci's agility and brilliancy in ornate and florid song; whereas in purely lyric music she is a rarer and more distinguished singer. No doubt she has discovered this temper in her hearers, and chooses, none too circumspectly, to humor it by the high note long sustained and variously swelled or diminished with which she now ends many of her pieces—whether or not, as in some instances from Mozart, the composer has been considerate enough to set it there.

At neither of Mme. Galli-Curci's previous concerts in Boston—her services for the Italian Red Cross last June aside—has she sung with such freshness of voice, smooth, lustrous and supple tone, ready and elastic command of all her faculties, vocal, mental, spiritual. Throughout her two hours upon the stage—for her hearers were insistent and she over-generous with extra pieces—she gave one of the rarest impressions a singer, or indeed any executive musician, may yield—that of a perfect transmission of the music in hand, from the composer to his hearers without interposition of the communicating singer. That is to say, in substance, quality, style it suffered not an iota of detriment from the medium, while that medium never once obtruded itself through or around it. The composer and the singer, the song and the singing, were thus fused into a single whole, which merging and assimilation, each to each—as the theorists say, and as, example now and then proves—is the goal of the expressive and the interpretative artist. Dr. Muck, Mr. Yeayes, Mme. Culp—to cite out of recent memory—have more than once attained it in Bostonian ears. Now Mme. Galli-Curci may be added to them.

A clear source of this impression was the beautiful flow, at once natural and artful, of Mme. Galli-Curci's tones. For the first time she had come to Boston at the outset of a season and so unfatigued and resilient. For the first time, perhaps, in this town, she was confident that an expectant public would meet her half way and so escaped nervous doubt. Be the favoring circumstances what they may, her song seemed to gain a new limpidity and smoothness making it the perfect voice of the even measures of old Veracini's "Pastoral"; of the long, soft, succulently moulded phrases, Bellini-wise, of the air from "La Sonnambula"; of the misty, quasi-ecstatic music of Gregor's "Dream." Nay, this exquisite limpidity of texture and smoothness of flow were not one whit diminished when Mme. Galli-Curci essayed the swift and glittering measures of Mozart's "Non so più cosa non" or of the country-dance that ended her French folk-songs. Out of both, so to say, ran the clear, unbroken, unroughened songful stream, while the coloring of her tones and the aptness and elas-

ticity of her rhythms set sparkle upon it. Again in her two exercises in hard, playful, mechanical coloratura pieces—Proch's Theme and Variations (now with the better part of a century upon its brassy head) and Philène's unquestionably vulgar but everlastingly amusing air from "Mignon"—this clarity shone with many a lustre and this evenness flowered in long rows of swift staccati, in impeccably proportioned scales, in sustained, deepened and lightened tones in which, for once, the quality was more remarkable than the technical feat. Brilliantly ornate song is an old, old story in the concert hall; not so the soft lustrous and the transparent depths with which Mme. Galli-Curci glimmers it. The pieces are often no more than vocal billiards—and she sheds charm over every one of her perfect and scintillant shots.

Yet with all the brilliancy of such performance—to say nothing of the infatuation of the public for it—the finer and (it is pleasant to think) the truer Galli-Curci is the lyric singer who yesterday invested Dr. Arne's little song of "The Lass" and her "Delicate Air" with a purling grace upon which the ornament rippled as though it were the smile of music and singer upon the narrative they were hearing; who at the end of Busz's-Pecchia's commonplace suddenly glorified it in a single diaphanous phrase of misty loveliness; who infused into Amina's air out of old "Sonnambula" a charm, a wistfulness, that were as the voice of her longing, puzzled, musing youth. Out of this music, in sharp contrast with the dull mechanics of Proch and the "regulation tricks" of the Thomas of "Mignon"—and for that matter everything else—the florid adornment rises in Mme. Galli-Curci's tones—as the flowering of rhapsodic mood that in soft intentness seems not to know as such the feats it does—the true, expressive, perennially lovely coloratura of such songs. Then does it become an integral and significant part of the music and not a mere showy excrescence upon it. Then also it preserves the elegance of pattern, the charm of line and arabesque that a Mozart or a Bellini, as distinguished from a Proch or Thomas, could give to it. Mme. Galli-Curci is mistress of the sustained but elastic and undulant songful line. When her voice is as limpid and smooth as it was yesterday, neither scales nor staccati, rapid run or long sustained note, breaks or even roughens it.

In lyric music, moreover, Mme. Galli-Curci displays the finest attributes of her voice and skill. Connoisseurs of song must have thrilled quietly to her exquisite modelling of the phrases of Bellini's air or to her play of rhythm, like sunshine through waving trees, over Mozart's fleet music or over one and another of the French pieces. Admittedly Mme. Galli-Curci's voice is unusually even. On that score there has been none indeed since Mme. Melba's prime to compare with it. No sudden, relentless progression, no leap or exaction of ornament may alter its quality. Yet by every test of accumulating experience it is smoothest, richest, clearest, most susceptible to manifold lustrous and manifold suggestion in its middle range. Lyric music, as no other for the concert-hall, gives Mme. Galli-Curci opportunity to employ that range in all its loveliness from the mere suave spinning of a little French song to the artful moulding and adept graduation of Bellini's long-drawn, deepening, mounting phrases.

More: in such lyric songs, Mme. Galli-Curci finds outlet for the sensibility of her mind and spirit that, as it speaks from her presence and her singing seems more and more (as acquaintance ripens) to be touched with a grave, gentle melancholy. It is this idiosyncrasy of temperament that clothed her singing of "The Lass" with the "Delicate Air" in a tenderness that most singers overlook in the piece; that melted softly over Amina's air; that infused into her singing of Gregor's song of dream and of Gilling's "Sylvain" the very beauty of the wistful and haunted music alike in substance and mood. From the afternoon in which she first sang in Boston Solveig's song out of "Peer Gynt," she has excelled all her sisters of the North in this moody, broken-rhythmed, brooding, visioning music. Rightly and resolutely Mme. Galli-Curci has refused so far to curb herself within florid song. The more the pity, if a public that seems bound to have her a coloratura singer and nothing else, ultimately presses her within its own bonds.

### Items and Announcements

After nearly three years in the French army, in which Mr. Renaud has risen to

the rarest of all musical qualities, the U. drama.

Worn New Y young Opera in that charm finesse aptitude dolphin romantic he bett notable has don

The / New Y the mu pover, whom I first gav concert the Rit his "Po soprano Printer

NE

More I Staye Mr. F Items

F

this path! over born man: whet "the" lad: tee are sid de y f

In tee! hor this n's berd piece, to the more i depend ing the ment is it resea from th partme the ga were ( the diff manage Out o' what corras; "The M. ly, serious It is "elevi play." Yet modest auth a "war-tim

Items of tl

To the n Theatre in course of and other contribute well-liked that he follow a playhouse of adapted to a lai piece—it is als Miss Laurette T There."

The Germans ing an indifferer ruption by aer the neighborhood other day, Briti fort, while the making a notable mont." Bombs fe Schauspielhaus; t dience, accordi much as budge

The good y than New Y war-plays b;

## MANY NOVELTIES OFFERED BY DIRECTOR MEES AT WORCESTER'S SIXTIETH ANNUAL MUSIC FESTIVAL

THE sixtieth annual festival of the Worcester (Mass.) County Musical Association, Arthur Mees, conductor, was held at Mechanic's Hall, October 1 to 5. There were five concerts, one on October 3, two on October 4 and two on October 5, the remainder of the time being devoted to public rehearsals which permitted many who were unable to obtain admission to the concerts themselves an opportunity to hear the soloists and the programs. Judging from the numbers who took advantage of this opportunity, Worcester's music lovers are anxious to grasp every chance to hear music of the very best. Dr. Arthur Mees, conductor of the festival, had assembled capable forces, both choral, orchestral and soloists, and the result was a series of concerts which, to use a rather trite expression, was fully equal to, if it did not surpass, any similar festival program. There was a festival chorus of some 400 voices and a chorus of 200 children from the public schools. Sixty selected players from the Philadelphia Orchestra gave support which was at all times thoroughly satisfying, and in its solo numbers proved that it was an assembly of artists rather than a mere orchestral unit. The soloists were Marcelle Craft, Inez Barbour, sopranos; Louise Homer, Margaret Abbott, contraltos; Theo Karle, Arthur Hackett, tenors; Wadsworth Provandie, Vernon d'Arnalle, baritones; Albert Edmund Brown, bass; Olga Samaroff, pianist; Thaddeus Rich, violinist, and Hans Kindler, cellist. Walter W. Farmer, organist, together with Mrs. J. Vernon Butler, pianist, were the able accompanists.

### First Concert, October 3

Patriotism was the keynote of Worcester's sixtieth music festival. It opened most brilliantly on Wednesday evening, October 3, with the singing of "The Star Spangled Banner," in which every one present, chorus, soloists and audience, joined with a vigor that made old Mechanics' Hall vibrate.

### "Samson and Delilah" Soloists

The work of the evening was Saint-Saëns' "Samson and Delilah," under the direction of Dr. Mees. Theo Karle, the brilliant young tenor, sang the part of Samson with a beauty of interpretation which thoroughly merited the enthusiastic praise it received. This was Mr. Karle's third appearance, and the reception which was accorded him spoke fittingly of his popularity in this Massachusetts city. Nor does this popularity give evidence of waning, to judge from the applause which rewarded his splendid delivery of this Old Testament character.

Wadsworth Provandie, as the High Priest, sang that portion allotted to him in a masterly fashion. His voice is a baritone of rare beauty and power, and he employs it with all the skill of a thorough artist. He made the most of his role, however, and achieved some markedly dramatic climaxes. Mme. Homer's Delilah has been given so frequently on the stage of the Metropolitan Opera House that it is scarcely necessary at this time to enter into a discussion of its merits. Albert Edmund Brown, a newcomer in Worcester festivals, delighted everybody with his singing of the roles of Abimelech and an aged Hebrew.

This is a work in which the chorus is given an opportunity to show its mettle, and the work of that body throughout the evening was such as to reflect honor upon Conductor Mees. Vigor of attack and a unanimity of response to every wish of the leader characterized the work, while a clarity of diction and an enunciation which showed the marks of careful thought made for the thorough enjoyment of the large audience.

### Second Concert, October 4 (Afternoon)

At the matinee of Thursday, October 4, an orchestral program was presented with Margaret Abbott, contralto, and Thaddeus Rich, violinist, as soloists. The deep, rich

quality of Miss Abbott's beautiful voice were shown to advantage in the aria "Adieu, Fôrets," from Tchaikowsky's "Joan of Arc." Although this was Miss Abbott's first appearance at a Worcester festival, she immediately established herself as one of the special favorites there, and her subsequent appearances will be looked forward to with unusual interest and anticipation. Again and again she was recalled to the stage to bow acknowledgment of the enthusiastic applause which rewarded her efforts, for her auditors were quick to see the beauty of her voice and the depth of her interpretation.

Thaddeus Rich played the Wieniawski concerto for violin, No. 2, in D minor, with all the beauty of tone and technical resource of which he is complete master. Seldom indeed does Worcester have an opportunity to hear a work of this calibre played in a more finished style. There was a sincerity of purpose and an absence of unnecessary frills which made a very deep and lasting appeal to his auditors, and they listened to his playing with an intentness accorded only to the musician of genuine worth. His performance of this work will remain long in the minds of all who heard him.

Of the orchestral numbers, special interest attended the performance of the Strauss tone poem, "Don Juan." A delicacy of nuance and appreciative thought for the wishes of the composer lent added interest to the work.

The complete program was as follows:

Overture, from "Don Giovanni".....	Mozart
Violin concerto, No. 2, D minor.....	Wieniawski
Thaddeus Rich	
Tone poem, from "Don Juan".....	Strauss
Aria, "Adieu Fôrets," from "Joan of Arc".....	Tchaikowsky
Margaret Abbott	
Caprice Espagnol.....	Rimsky-Korsakoff

### Third Concert, October 4 (Evening)

This was a concert which will long be remembered in the annals of the Worcester festivals as one of the most brilliant in its history. The premieres of two interesting works, written by two important figures in the musical world of today, with the composers present, was a combination which attracted a huge audience. Percy Grainger's "Marching Song of Democracy" was the first of these. This work, begun in 1901 and completed in the summer of 1916, is another of those original contributions to musical literature which Mr. Grainger has made within the last decade or so. This splendid pianist is a composer who delights in wandering from the beaten path and rambling along unfamiliar ways, charming his hearers with the rare and quaint beauty of his conceptions. In his "Marching Song of Democracy," he has achieved some very unique effects in combinations of chorus, orchestra and organ. The rugged beauty of the work, as interpreted by Dr. Mees, made its instant appeal to the audience and Mr. Grainger was called to the platform again and again to acknowledge the plaudits of the delighted listeners. As a slight token of the appreciation felt for his splendid work, he was presented with a wreath.

Henry Hadley's "Ode to Music" was the other work of the evening. Mr. Hadley is no stranger to Worcester music lovers, for in 1911 his symphony "North, South, East and West" was performed with much success. His "Ode to Music" is written to words by Dr. Henry Van Dyke, former United States Ambassador to The Netherlands. According to the author, he has endeavored "briefly to suggest the whole field of music in the only kind of war which seems to me at all noble or glorious, namely, a war in defense of one's country." With that end in view, he has written a work "indicating the idea that the object of the right kind of warfare is to put an end to the passion of military conquest." The work was begun in 1915, the orchestration finished in June of this year. The composer himself conducted this work, giving a reading which offered much food for thought.

### Soloists in the New Works

The quartet of soloists consisted of Inez Barbour, soprano; Margaret Abbott, contralto; Arthur Hackett, tenor, and Vernon d'Arnalle, baritone. It has seldom been Worcester's good fortune to hear a more finished artist than Miss Barbour in a work of this character, and her interpretation of the soprano solos was marked by unusual depth. Especially well sung was the Dance music strophe in which her splendid art brought out the full beauty of the score.

The impression which Miss Abbott had created at the afternoon's concert was strengthened immeasurably by her excellent singing in the evening. She made the most of the rather small part allotted to the contralto, the "Sleep Song" being given with a wealth of tonal beauty that lent to it an added charm. Mr. Hackett's tenor voice was heard to advantage in his solos, his pure rich tones giving to the text a deeper meaning. In the "Iris" strophe, his splendid diction and equally remarkable interpretative ability scored for him a very distinct personal success. The audience was most emphatic in praise of his excellent singing, and there is no doubt of his again being heard at a Worcester festival.

Another newcomer to Worcester was Mr. d'Arnalle, who is to be classed in that category no longer, for this city will welcome his frequent return. His voice is of a most satisfying quality, and although the opportunities offered him were very few, he made the most of them, proving himself an artist in every sense of the word and one equal to the most severe test.

In addition to the festival chorus, orchestra and organ, a chorus of children from the seventh and eighth grades of the Sever Street School, in charge of A. Louise Jones, aided in making this a noteworthy performance. At the conclusion of the work, Mr. Hadley was acclaimed by the enthusiastic audience, to which he introduced Dr. Van Dyke, who spoke in glowing terms of Mr. Hadley's work.

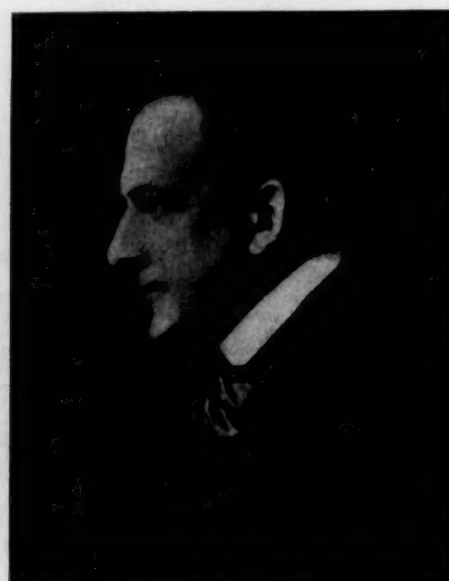
### Fourth Concert, October 5 (Afternoon)

Thursday's matinee brought forward Olga Samaroff as soloist. The gifted pianist played the Saint-Saëns piano concerto in G minor with a dash and fire, coupled with a thorough command of her splendid resources which bespoke the finished artist. An anxiety to hear her had resulted in a well filled auditorium and to judge by the volume, spontaneity and long continuance of the applause which marked the completion of her number, no one felt other than completely satisfied with the excellence of her interpretation. A perfection of style and withal a deep sense of the beauties of the work gave to her playing that indefinable something which bridges the chasm between the artist and the audience and makes them one for the time being. After continued recalls, she graciously responded with the "Liebestraum" of Liszt, which served to show another side of this gifted artist and caused the applause to be renewed afresh.

Thaddeus Rich conducted the orchestra throughout the program, which included the second symphony in E minor by Rabaud. On the previous afternoon, Mr. Rich had proven himself a solo artist of the first rank and upon this occasion he showed himself to be equally at home at the conductor's desk. He wielded the baton with the assurance of a veteran and the results he obtained were thoroughly satisfying. The listener is at once aware of a certain invisible something which exists between Mr. Rich and his players, the result being a perfect ensemble.

The complete program was as follows:

Prelude, from "The Mastersingers of Nuremberg".....	Wagner
Piano concerto in G minor.....	Saint-Saëns
Olga Samaroff	
Symphony No. 2 in E minor.....	Rabaud
Overture, from "Ruslan and Ludmilla".....	Glinka



THREE WELL KNOWN MUSICIANS WHO CONDUCTED AT THE WORCESTER FESTIVAL.  
Dr. Arthur Mees (center), conductor of the festival; Thaddeus Rich (left), associate conductor; Henry Hadley (right), who conducted his "Ode to Music."



## Fifth Concert, October 5 (Evening)

Friday evening's concert brought the festival to a close in a blaze of glory. It was known as "Artists' Night," and this sobriquet was lived up to in every sense of the word. Those who appeared were Marcella Craft, Louise Homer, Theo Karle and Hans Kindler, each an artist in all that the term implies.

Marcella Craft was the bright and particular star of the evening, although it must be said in all fairness that in a program of such merit it was exceedingly difficult to designate any one person as being better than another. Perhaps, after all, it was simply because the others, with the exception of Mr. Kindler, had already appeared at one of the festival concerts this year, that her appearance was looked forward to with so much interest, for her success of last year was still vivid in every one's memory. Miss Craft and Mr. Karle were soloists at last year's festival, their re-engagement this year being an added tribute to their ability. She sang the familiar aria from "Traviata," "Ah, fors e lui" and the equally popular "Mi chiamano Mimi" from Puccini's "Bohème." Only recently, as a member of the San Carlo Opera Company, Miss Craft demonstrated her remarkable histrionic ability, and although her work on this occasion was of necessity robbed of its settings, her singing was most dramatic and her climaxes of great effect. The beauty and purity of her voice and the ease with which she sang delighted her auditors and she was compelled to add extras before the enthusiastic audience would permit her to leave the stage. Nor were these plaudits misplaced, for this gifted American girl had truly won them by the brilliancy and beauty of her wonderful art.

An enthusiastic welcome was accorded Theo Karle's appearance, an enthusiasm which amounted to a veritable ovation before the completion of his portion of the program. The strength and beauty of his voice, his excellent interpretative ability, coupled with his wonderfully vital personality, have won for him a secure place in the esteem of Worcester's music lovers. He, too, sang an aria from "Bohème," "Che Gelida Manina," and the familiar "Cielo e Mar" from "Gioconda." A natural gift for the dramatic is not the least of Mr. Karle's many gifts, and his singing of these operatic selections was marked by a fine sense of the fitness of things. His encores were "Ah, Moon of My Delight" from "A Persian Garden" and the martial, "The Trumpeter," by Dix. His reappearances in Worcester will ever be a source of gratification of the music lovers of that city. Mme. Homer sang three arias in her accustomed style, evoking the acclaim of her audience which demanded encores.

Hans Kindler is a cellist of wide repute, albeit he is a newcomer to the solo ranks of Worcester. This gifted artist surprised and delighted his listeners by his masterly performance of the Boellmann variations for cello, which were heard for the first time at a festival concert. Mr. Kindler's splendid worth proved his right to a place in the front ranks of American artists. His tone is broad and rich and his interpretation unusually beautiful. His audience was not satisfied, however, with his programmed number and compelled him to add an extra, in which he had the aid of Vincent Fanelli, Jr., harpist.

Thaddeus Rich again led the orchestra in its various numbers, his work disclosing the same splendid qualities which marked it on the previous occasions.

The program closed with a brilliant reading of Kremer's "Prayer of Thanksgiving." Dr. Mees demonstrating anew his splendid worth as a choral conductor and his ability to obtain the very best from his forces. Especially beautiful were the pianissimo passages in which he obtained a tone of rare delicacy. Throughout the work, every nuance was given its full value with the result that the effect was one of marked beauty.

The program of this concert:

Entrance of the Gods into Walhalla, from "The Rhinegold".....Wagner	
Cielo e Mar, from "La Gioconda".....Ponchielli	
Ah fors e lui, from "La Traviata".....Verdi	Theo Karle
The Afternoon of a Faun.....Debussy	Marcella Craft
Ombra mai fu, from "Serse".....Handel	Orchestra
Che farò senza Euridice, from "Orfeo et Euridice".....Gluck	
The Red Cross Spirit Speaks.....Parker	Louise Homer
Variations for violoncello.....Boellmann	
Marche Slav.....Tchaikowsky	Hans Kindler
Che Gelida Manina, from "Bohème".....Puccini	Orchestra
Mi chiamano Mimi, from "La Bohème".....Puccini	Theo Karle
Præcludium.....Järnefelt	Marcella Craft
O don Fatale, from "Don Carlos".....Verdi	
Prayer of Thanksgiving.....Kremer	Louise Homer
	Chorus and Orchestra

## Festival Notes

Through the efforts of Charles I. Rice, supervisor of music in the public schools of Worcester, the high school students were given their annual festival treat. Accompanied by Mr. Rice and President Arthur J. Bassett, Theo Karle and Albert Edmond Brown visited North, Commercial, Classical and South high schools and sang before the students. Mr. Bassett played the accompaniments for the fine solos, to which the students listened with every evidence of genuine enjoyment.

Of especial interest were the historical and descriptive notes prepared by Dr. Arthur Mees, in which he entered into detail regarding the works and the several composers represented. In addition to being a musician of great ability and wide sympathies, Dr. Mees is an earnest student of literature and his notes show the mark of the scholar.

Among those who were in attendance at the festival were Leopold Stokowski, conductor of the Philadelphia Orchestra, and husband of the gifted pianist, Olga Samaro; Percy Grainger, whose "Marching Song of Democracy" scored a tremendous success; accompanied by his charming mother, Rose Grainger; Frederick Converse, the composer; George W. Chadwick, Frederick W. Wodell, Olin Downes, Arthur Wilson, H. T. Parker, Dai Buell, Mr. and Mrs. Arthur Hadley, brother of the composer; Mr. and Mrs. William Church, H. E. Krebhiel, Emilie Frances Bauer, Ernest R. Voigt, Mrs. Thaddeus Rich,

Mrs. Theo Karle, Mrs. Arthur Mees, Mrs. Arthur Hackett, Dr. and Mrs. Henry Van Dyke, J. M. Priaulx, David Dubinsky, the Philadelphia manager; W. R. MacDonald, the well known manager; Kingsbery Foster, who directs the activities of Theo Karle; Nelson P. Coffin, Mr. Fisher of the Ditson firm, Edith Rowena Noyes Porter Greene, Mr. and Mrs. Carl Stoeckel, Harriet Eudora Barrows, E. M. Latimer of the New Bedford Times; E. T. Holbrook, of Keene, N. H., and others.

During the second evening, Mrs. Mees contracted a heavy cold and was confined to her room throughout the third day of the festival, being unable to attend either the afternoon or the evening concert. At this writing, however, she has fully recovered.

Worcester was glad to welcome the members of the Philadelphia Orchestra after an absence of two years. Their work throughout the festival, the splendid ensembles and the perfect support given chorus and soloists, was a genuine treat. It is altogether probable that their playing will result in their return again to Worcester festivals.

At the completion of each of the three evening concerts, supper parties were given at the Hotel Bancroft in honor of the prominent musicians and their friends. These affairs proved most enjoyable and added greatly to the spirit of camaraderie which prevailed.

In reviewing the festival, this paper had the co-operation and help of Paul K. Whitaker, its Worcester representative.

These concerts but demonstrated anew the very crying need of Worcester for an auditorium of adequate size and capable of holding in safety the huge crowds of those who desire to hear the festival concerts. Not only were many people unable to obtain admission, but owing to the fact that Mechanic's Hall is in such a condition that many people familiar with the structure, not only have no desire to attend, but do not invite the guests who would otherwise be with them on such occasions. It is to be hoped that the city will make a concerted effort for the betterment of this condition.

Special praise is due Walter W. Farmer, organist, and

Mrs. J. Vernon Butler, pianist, for their excellent co-operation in furthering the success of the festival concerts.

The officers for 1917 are as follows: President, Arthur J. Bassett; vice-president, J. Vernon Butler; secretary, Harry R. Sinclair; treasurer, George R. Bliss; librarian, Luther M. Lovell; directors, Charles I. Rice, Rufus B. Fowler, Edward L. Sumner, Walter W. Farmer, Paul B. Morgan, Arthur A. Pelton, Albert C. Getchell, Matthew J. Whittall, T. Hovey Gage.

Quite in contrast to the antiquated Mechanic's Hall is the Hotel Bancroft, with every appointment which makes a metropolitan hotel a wonderful piece of modern mechanism; only there is nothing mechanical about the hospitality of the Bancroft. Manager Charles Averill endeavored to give every one his personal attention with admirable results.

J. A. R.

## One Hundred Years of Home and War Songs

In honor of the Chickering centenary a series of concerts, covering a period of one hundred years of home and war songs, was given in the John Wanamaker Auditorium, N. Y., last week. The program for these concerts included organ music, selections by the Pacific Male Quartet and the Wanamaker Colored Chorus, motion pictures, tableaux, and a baritone solo well rendered by R. Norman Joliffe. The work of the Pacific Male Quartet was an especially enjoyable feature of the program. This is made up of Roy Steele, first tenor; H. Denton Bastow, second tenor; R. Norman Joliffe, baritone, and Wilfred Glenn, the well known basso.

M. E. FLORIO *Tenor Dramatic*

TEACHER OF SINGING

Tone Placing a Specialty. Teacher of Famous Opera and Concert Singers. Studio: 177 West 88th Street. Telephone 7127 Riverside. NEW YORK

## WINIFRED BYRD

AMERICAN PIANIST

On Tour October and November

FIRST NEW YORK RECITAL

Aeolian Hall, Monday Afternoon, December 17

EXCLUSIVE MANAGEMENT

MARIE GOULED, Flatiron Building, New York



## REGINA VICARINO

The Coloratura Soprano

This season with the Giuseppe Creatore Grand Opera Company

October 15—Tour of the principal cities of New England

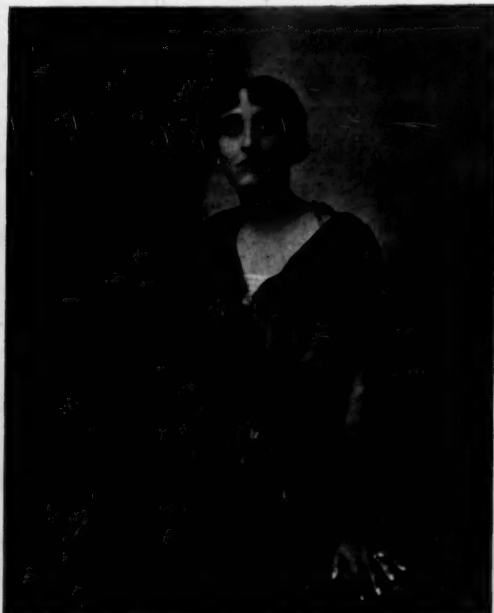
Boston Opera House, two weeks beginning November 5

"When Vicarino sings, it is \$6 opera."

—Thomas Nunan, in the San Francisco Examiner.

Address: RAFFORD HALL

Broadway and 144th Street, New York



© Ira I. Hill

## GOTHAM GOSSIP

Annual Opening Concert of the Ziegler Institute—Reimherr-Steadman Family Music Enjoyed—Port Society Event—Mme. Totten Resumes—Blanche Barbot in New Studio—Baldwin's 560th Public Organ Recital—Blitz, Cammeyer and Mehan Again Busy in Studios and Kalova's New York Debut

If a good start has anything to do with a prosperous season the Ziegler Institute of Normal Singing, Metropolitan Opera House Building, New York, will have a very successful one. After remarks by Mme. Ziegler regarding the outline of study for this season, and impromptu speeches by members of the faculty informing the students as to what they could expect from them, noting the importance of each branch of the institute and the necessity for earnest and constant application, the following program was given:

"Dedication" (Franz), "Scotch" (Burns), Bessie Macguire, soprano; "In the Time of Roses" (Thayer), "My Laddie" (Reichardt), Esther Stone, soprano; "Long, Long Ago" (Bayly), "The Morning Wind" (Branscombe), "The Moon Drops Low" (Cadmán), Arthur G. Bowes, tenor; air from "Orpheus" (Gluck), Florence Balmanno, contralto; "Es blüht der Thau" (Rubinstein), "La donna e mobile" (Verdi), Dennis Murray, tenor; "Mighty Lik' a Rose" (Nevin), Elfrieda Hansen, soprano; duet, "Wanderer's Night Song" (Rubinstein), "If I a Birdling Were" (Schu-



**AEOLIAN HALL**  
34 WEST FORTY-THIRD STREET

Saturday Evening, October 20, 1917  
AT EIGHT-THIRTY O'CLOCK

**Elizabeth Wood**  
CONTRALTO  
IN SONG RECITAL

ELLMER ZOLLER at the Piano

## PROGRAM

So che godendo vai (Catone, 1739) *Dionigi Zamperelli*  
Se nel ben (1645-1681) - *Alessandro Stradella*  
Perche? (H. Heine) - *G. Sgambati*  
Volksliedchen (Fr. Rückert) *Robert Schumann*  
Im Herbst (Wolfgang Müller) - *Robert Franz*  
D'une Prison (Paul Verlaine) - *Reynaldo Hahn*  
Le Manoir de Rosemonde (Robert de Bounières) *Henri Duparc*  
Le Repos en Egypte (Albert Samain) *Rhene-Baton*  
Ninna-Nanna (Enrico Golisciani) *P. A. Tirindelli*  
Le Voyageur—Ballade - *Benj. Godard*  
The Vanishing Day (M. Lermontoff) *A. Arensky*  
The Little Fish's Song (M. Lermontoff) *A. Arensky*  
Ueber den Bergen (Karl Busse) - *Eugen Haile*  
Schmied Schmerz (O. J. Bierbaum) *Heinrich van Eyken*  
Blow, Blow, Thou Winter Wind (Shakespeare) *Roger Quiller*  
The Leaves and the Wind (George Cooper) *Franco Leoni*  
The Sea (Wm. Wordsworth) *G. A. Grant-Schaefer*  
One Golden Day (Grace Denio Litchfield) *Fay Foster*

KRANICH & BACH PIANO USED

Management

**FOSTER & DAVID**  
500 FIFTH AVENUE - NEW YORK

mann), Miss Macguire and Mr. Jones; prologue from "Pagliacci" (Leoncavallo), "Friend of Mine" (Davies), Arthur Henderson Jones, baritone; "Elegie" (Massenet), "Nymphs and Fauns" (Bemberg), Mildred Benton, soprano; "Cradle Song" (Kreisler), Mr. Bowes; "Inflammatus," from "Stabat Mater" (Rossini), Sarah Storm Krommer, soprano, and chorus.

Certificates of merit were presented to Misses Balmanno, Benton, Dalnodar, Stone, Tenorson, Yerington, Reissmann, Wolfe, Gillette, Krommer and Mr. Murray.

The institute was honored by the presence of Jan Collignon and wife. He is the Belgian baritone, late from the Royal Belgian opera. He was said to be very enthusiastic over Mme. Ziegler's excellent work, stating he wished to attend the next concert.

## Reimherr-Steadman Family Musical Program Enjoyed

George F. Reimherr, tenor, with the Steadman family, gave an enjoyable concert in Yonkers, October 3. Mr. Reimherr's excellent enunciation, his resonant voice, and spontaneous way of singing, brought him encores following each appearance.

Cadman's "The Thunder Birds Come," which is full of character, and Cox's "The End of Day" were sung with especial power and expression, Frank Braun playing excellent accompaniments.

The orchestra, composed of all seven members of the family of Frank Steadman, proprietor of the well known music house of that name, played numbers by Verdi, Barnby, Novello, Offenbach and others in entire unity with considerable skill. "Anitra's Dance" was particularly well played, and the correct entrances and playing of little eight year old May Steadman was notable. A large audience attended the concert.

## Port Society Event

The fiftieth monthly concert of the Port Society, arranged by Mrs. Charles R. Scarborough, chairman, took place at the headquarters, Eleventh avenue, October 4. This program contained soprano solos by Violet Dalziel, who sang at the opening concert of the series four years ago; tenor solos by Manly Price Boone, the young man now joining his regiment for an indefinite period; trumpet solos by Emma DuBois, dances and recitations. Salberg Wolff was at the piano, and an audience largely composed of seafaring men and other friends attended and applauded everything with vigor.

## Mme. Totten Resumes

Abbie C. Totten has just passed with great success the normal course for professorship, the examiners being Godowsky and Hofmann. She also composed three songs, which were passed on by Gustav L. Becker.

## Blanche Barbot Removes

Blanche Barbot, pianist, coach and accompanist, removed to her new studio October 1. This is located at 161 West Eighty-first street, telephone Schuyler 2643. Miss Barbot has to her credit very successful tour with the Summer Chautauqua circuit. The present writer especially remembers her excellent playing for the Reed Miller Quartet.

## Baldwin's 560th Public Organ Recital

October 3 Professor Baldwin gave his 560th public organ recital at City College, playing compositions by American, French, Bohemian and German composers. On October 7 he played a program which included the "Tannhäuser" overture. October 10, Gordon Balch Nevin's "Sketches of the City" was performed. The coming Sunday, October 14, works by modern composers are on the program.

## Mme. Blitz Resumes Work

Mabel Blitz, who since the death of the director, Dr. Edouard Blitz, has conducted the School of Sight Singing of that name, opened her studio on October 1, Carnegie Hall. This method has been warmly endorsed by leading foreign and native musicians.

## Cammeyer Studio Open

Henrietta A. Cammeyer resumed piano instruction at 260 West Fifty-seventh street October 1. She is director of the piano department, Brooklyn Music School Settlement.

## Mehans Already Busy

John Dennis Mehan and Mrs. Mehan opened their season 1917-18 in their handsome studios, Carnegie Hall, September 17. They are already busy with a large class.

## Elizaveta Kalova's New York Debut

Elizaveta Kalova, the Russian violinist, will be presented for her first New York concert in Aeolian Hall on Friday, October 19, at 3 o'clock, by Sophie Zaveleff, under the direction of Daniel Mayer. Mme. Kalova is well known in Boston and vicinity, where she has given many recitals, and her husband, with whom she often appears, is Emanuel Ondricek, the well known violinist-composer. Music lovers are promised a delightful afternoon of violin music. Some of the interesting numbers on the program are "In the Old Castle," Dvorák-Ondricek; the "Hungarian Dance," by Rachmaninoff; the "Gopak," by Moussourgsky, and the first movement of Tchaikowsky's concerto in D major.

James Ecker will accompany.

## "Julius Caesar" at the Princess Theatre

The distinguished English actor, Henry Herbert, gave a descriptive reading of Shakespeare's "Julius Caesar" at the Princess Theatre, New York, on Sunday evening, September 30, before a large and representative audience. Before the reading, the Avon Ladies String Trio played three numbers, "Sous Bois" (Boisdefre), "Serenade" (Widor) and Finale (Gade). Their playing was of the finest and the numbers chosen proved to be of satisfaction to their hearers.

## Betsy Lane Shepherd Recital and Tribute

Betsy Lane Shepherd, soprano, is one of the season's earliest recital givers. Miss Shepherd, who is an artist-pupil of Sergei Klibansky, the noted New York vocal in-

structor, will give her recital at the Princess Theatre, New York, Tuesday afternoon, October 16. Several unusual numbers will appear on her program.

Sixteen engagements have been made for Miss Shepherd since September 1. After her concert she starts for a two months' tour of the West. The soprano recently paid tribute to Mr. Klibansky's teaching when she said: "Mr. Klibansky has been a source of inspiration to me. His teaching stands for all that is easy and natural in the art of singing. My voice has improved steadily since I began to study with him."

## Florio Studio Notes

Maestro Florio, well known voice specialist and coach of the metropolis, is in receipt of a letter from a pupil of his in Argentina, S. A., in which the student relates in glowing terms the many benefits he has derived from his period of study with Maestro Florio.

Audrey Denison, dramatic soprano, who sang last season in conjunction with the stock company in Toledo, Ohio, has returned to New York in order that she might prepare for light opera under the guidance of Maestro Florio. Miss Denison is already booked to appear in light opera shortly. She possesses a well trained soprano voice.

Constance Willard, of California, also has arrived at the Florio studio, and is preparing for grand opera. She studied with Maestro Florio last season, and made such progress that she decided to study grand opera under his supervision.

Jvin Bjornstade, tenor, is also studying grand opera under the Florio supervision, the latter predicting a great future for him. Mr. Bjornstade came direct from Norway to New York in order to study with Maestro Florio.

## Elizabeth Kelso Patterson's

## Sight Singing Classes

Not "eight singing classes," but "sight singing classes," was meant by the writer in a brief notice printed in the October 4 issue of the MUSICAL COURIER, of Elizabeth K. Patterson's school of singing. There are various singing classes at the school, Miss Patterson giving private vocal lessons, based on the Marchesi method, but the sight singing is taught by Harry Horsfall. The printer's devil, on whom everything wrong is blamed, does curious things nowadays; his thoughts are perchance on whether he will be drafted or on eight singers instead of sight singers.

**JOHN POWELL**

**"THE GREAT  
AMERICAN PIANIST"**

Season 1917-18 Now Booking

Direction: JOHN W. FROTHINGHAM, Inc.  
Aeolian Hall Steinway Piano New York

**ADELAIDE  
FISCHER**  
Soprano

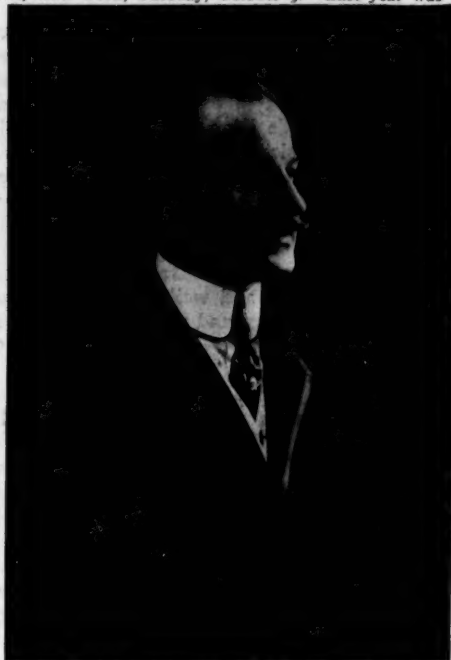


Exclusive Management  
**WINTON & LIVINGSTON, Inc.**  
Aeolian Hall, New York



## Yon Studios Reopening

S. C. and P. A. Yon reopened the vocal, piano, organ and composition departments at the Yon studios, Carnegie Hall, New York, Tuesday, October 9. Last year was the



S. CONSTANTINO YON.

most successful experienced at this institution, and judging from the large number of applications for lessons so far



PIETRO A. YON.

received, this season will surpass in attendance any previous record. The opening of the classes in harmony,

Gregorian, solfeggio, and languages will soon be announced.

An elaborate program of studies is being prepared by S. C. Yon, P. A. Yon, J. C. Ungerer and Prof. F. Martucci.

## ELIZABETH WOOD, CONTRALTO

Singer Who Makes New York Debut, October 20, Is an Artist of Established Merit

"If you are equipped in your work, you are ready to do things." In a nutshell, and in her own words, Elizabeth Wood unconsciously described her own position in the vocal world to the writer in a recent informal conversation. With Miss Wood, serious, intelligent, and independent study has supplemented abundant natural endowment in so effective a manner that the conditional clause of the statement may become positive, in her case, as she for some time not only has been ready, but has been "doing" things. Well directed thought, plus intuition, has led the contralto to an understanding of the hidden meanings, the subtler, finer points of song delivery, not granted the superficial singer, to such an extent that reviewers are wont to lay particular stress on her picture work in song and to call her the "singer with a message." Forcefully, unobtrusively so, she carries her independence of thought into her work, relying not entirely upon teacher or coach, believing only in individuality of thought.

## HACKETT-GRAM

## NUMBER NINE

"In response to great applause Arthur Hackett gave an even more positive proof of his art by singing that delicate and very difficult 'Reve' from Massenet's 'Manon'."

New Orleans Picayune  
May 1, 1917

Exclusive Management: W. R. MACDONALD, Inc.  
1451 Broadway, New York City



Judicious, wise guidance, musicianly, intelligent direction, these are the guide posts along the way, but not to be followed blindly.

She is an American product, and very proud of that fact, having studied only in America. During the summer just past, the contralto was working diligently in Western Pennsylvania, in the Alleghany Mountains, with Ellmer Zoller, her accompanist, formerly with Mme. Fremstad, on her program for her Aeolian Hall recital, her first New York appearance, on Saturday evening, October 20.

Miss Wood will give songs in Old Italian (1700), Modern Italian, French, German and English.

To the more delicate demands of song interpretation or the broad dramatic effects, her sympathetic, colorful voice lends itself admirably, as the occasion demands. Another important feature of this singer's equipment is her rare understanding of human nature, which strikes the note of appeal and makes her songs become real, vital experiences.

Her gracious personality, poise, and unaffected manner also add charm to her singing art, helping to complete the accomplishments of a born recitalist.

The young contralto is better known throughout the West and South, for her concert and recital work, than in the Eastern United States, as she chose New York for her home only a comparatively short time ago. There has been added in her coming, however, another artist well deserving the positive statement: "A singer equipped in her work and ready to do things."



RICHARD KNOTTS, HIS MANAGER, AND A SNAKE.

One beautiful afternoon last summer, accompanied by W. J. Keebler, his concert manager, Mr. Knotts rowed far up the Tuscarora river and landed at the edge of a pine forest. They had not gone very far into the woods before Mr. Knotts stepped on something which felt very unnatural. Springing aside he barely escaped being stung by a snake which proved to be a spotted adder. Seizing a rock, he easily disposed of the snake, the skin of which now decorates the wall of his cottage by the lake.

## Hanna Brocks-Oetteking Has Returned to New York

After a delightful vacation spent at the seashore Hanna Brocks-Oetteking began her season of teaching at her studio, 607 West 137th street, New York, October 1. All her former pupils have returned and many new ones have been added.

Mme. Brocks-Oetteking has several concert re-engagements from last year, and a goodly number of new ones are also pending. The soprano has prepared during the summer a long list of English and American songs, which she will use on her programs.

## Wynne Pyle a Favored Pianist

Wynne Pyle, pianist, is indeed favored of the gods, for she has youth, beauty, brains and talent. For proof of the first two one has only to see her; for the second, only to talk with her, and for the third only to hear her play. Opportunities for the latter will be very numerous this season, as this favored and favorite pianist is booked for recitals all over the country as well as for solo appearances with the following symphony orchestras: New York Philharmonic, Cincinnati Symphony, New York Symphony and Detroit Symphony.

## Irma Seydel in Demand

While on a flying trip to New York for the purpose of record making, Irma Seydel, the young American violinist, spoke very enthusiastically of the prospects for her coming season's engagements which include among the rest two appearances with the Boston Symphony Orchestra in Boston, an appearance with the Baltimore Symphony Orchestra and an engagement with the Rubinstein Club of New York.

## Ornstein Engaged for Youngstown

Leo Ornstein has been engaged by Miss McKeown for her Youngstown Star Course. Others in the course are Martinelli, Zimbalist, Anna Case and the New York Symphony Orchestra. Youngstown will be in the chain of cities in which Mr. Ornstein will make his first appearance on his return trip from the Pacific Coast.



Roger de Bruyn

## Romances en Costumes

Management: JAMES E. DEVOR, 933 Dime Bank Building, Detroit, Mich.



Merced de Piña

SARAMÉ RAYNOLDS

SOPRANO

SEASON 1917-18

BOSTON-NATIONAL GRAND OPERA CO.

EXCLUSIVE MANAGEMENT: MRS. HERMAN LEWIS, INC., 402 MADISON AVENUE, NEW YORK

HUNTER WELSH

PIANIST

Exclusive Management: Philadelphia Musical Bureau, Weightman Bldg., Phila., Pa., U. S. A.

# MUSICAL COURIER

Weekly Review of the World's Music

Published Every Thursday by the  
**MUSICAL COURIER COMPANY**  
 (Incorporated)

ERNEST F. EILERT, President  
 WILLIAM GEPPERT, Vice-President  
 ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York  
 Telephone to all Departments: 4292, 4293, 4294, Murray Hill  
 Cable address: Pegujar, New York

Member of Merchants' Association of New York, Fifth Avenue  
 Association of New York, New York Rotary Club.

NEW YORK THURSDAY, OCTOBER 11, 1917 No. 1959

LEONARD LIEBLING - - - - - EDITOR-IN-CHIEF  
 H. O. OSGOOD } - - - - - ASSOCIATE EDITORS  
 WILLIAM GEPPERT }  
 CLARENCE LUCAS }  
 RENE DEVRIES - - - - - GENERAL REPRESENTATIVE  
 J. ALBERT RIKER - - - - - EASTERN TRAV. REPRESENTATIVE  
 ALVIN L. SCHMOEGER - - - - - GENERAL MANAGER

## OFFICES

CHICAGO HEADQUARTERS—JEANNETTE COX, 610 to 625 Orchestra Building, Chicago. Telephone, Harrison 6110.  
 BOSTON AND NEW ENGLAND—V. H. STRICKLAND, 31 Symphony Chambers, Boston. Telephone, Back Bay 5554.  
 PACIFIC COAST REPRESENTATIVE—FRANK PATTERSON, Blanchard Hall, Los Angeles, Cal.

For the names and addresses of other offices, correspondents and representatives apply at main office.

SUBSCRIPTIONS: Domestic, Five Dollars. Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

American News Company, New York, General Distributing Agents.  
 Western News Company, Chicago, Western Distributing Agents.  
 New England News Co., Eastern Distributing Agents.  
 Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.  
 Devoted to the interests of the Piano Trade.

Those who are interested in Russian music will want to read on page 42 of the novelties which are to be introduced this winter by the Russian Symphony Orchestra.

Says Henry T. Finck in the New York Evening Post: "Schumann-Heink has four sons and a son-in-law in our army service. She has thus attested her Americanism in the most unmistakable manner."

One of the New York theatres has raised its price for orchestra seats to \$3. On the whole such a move must be viewed with alarm. At this time amusements should be put closer to, and not further away from the people. This is the day for real democracy, not wider separation of the classes and the masses. Concert prices promise to remain stationary and the Metropolitan has shown no disposition to reach after the \$7 or \$8, or even \$10 rate.

The critic of the New York Tribune says that Thayer's "Life of Beethoven," of which the New York Tribune critic prepared the English edition, "is a prouder monument to musical America than the sum total of the achievements of the country's creative and recreative artists." That is a modest and yet very strange admission. Even more modest is the remark of the same gentleman that "the appearance of the English edition of Thayer's 'Life of Beethoven' well deserves to be set down as a significant occurrence in music history."

The newly organized Philharmonic Chorus of New York starts off under excellent conditions. It has a first class conductor in Louis Koennenich and the nucleus of the chorus is made up of trained singers who have worked under him for several years past in the New York Oratorio Society and who, not sympathizing with the method adopted to secure his removal from the Oratorio conductorship last spring, have followed him into the new society. The society's first announcement emphasizes the statement that it "will compete in no way, either with the old organization from which it sprang, or with any other singing body," so that one must await

some new and interesting musical policy from Mr. Koennenich.

Cuba, too, is going to hear—and see—"our Mary" as Thais, for she is to do that role several times at Havana with the Bracale Opera Company. Alice Gentle is another American singer who will be with that company.

There is much agitation in the London press on the subject of how to help British music. One way is to keep Elgar's violin concerto and symphonies from public performance and to give more hearings to the orchestral and operatic works by the younger English tonal creators.

Lieutenant Sousa led his 250 men band from Great Lakes, Ill., at Carnegie Hall here last Saturday and received a rousing ovation. His own marches were the feature of the big patriotic celebration and all the old and imperishable favorites met with tumultuous recognition on the part of the vast audience.

If all daily papers would follow the example of the Brooklyn Daily Eagle, the cause of music in America would not find so many trials and difficulties in its way. The Eagle issued a special music number on Sunday, October 7, 1917, and it was an edition filled with valuable and illuminative material of nationally important kind and scope. Also at all other times the Brooklyn Eagle is genuinely interested in good music, and devotes much space to general articles on tonal subjects, and to thoughtful and unprejudiced reviews.

It seems as if the New York Sun should practice that same economy which it so consistently preaches. On October 6 it published a "Special Cable Despatch to the Sun" from London, dated October 5, entitled "Toscanini goes to the front." The Sun could have have saved untold sums in cable tolls and given a complete story, instead of its twelve line cable, by consulting the MUSICAL COURIER of October 4, which had the story complete—"Il Teatro del Soldato"—from its Milan correspondent, with special illustrations from photographs taken at the Italian front.

Another opera company will come into active existence on Monday, October 15, when the Creatore Grand Opera Company (Giuseppe Creatore, directing manager and conductor) is scheduled to open its traveling season at Stamford, Conn., with a performance of "Carmen"; Mme. Beriza being cast for the title role. Popular prices are to prevail and the repertoire will be made up of the best known works, including "Trovatore," "Rigoletto," "Martha," "Cavalleria," "Pagliacci," etc. Among the singers are Regina Vicarino, Margaret George, Morgan Kingston, Ralph Errolle, etc.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL COURIER, published weekly at New York, N. Y., for October 1, 1917.

STATE OF NEW YORK,  
 COUNTY OF NEW YORK, ss.  
 Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alvin L. Schmoeger, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MUSICAL COURIER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Musical Courier  
 Company ..... 437 Fifth Ave., New York, N. Y.  
 Editor, Leonard Liebling ..... 437 Fifth Ave., New York, N. Y.  
 Managing Editor, H. O.

Osgood ..... 437 Fifth Ave., New York, N. Y.  
 Business Manager, Alvin L.

Schmoeger ..... 437 Fifth Ave., New York, N. Y.

2. That the owners are:

Owner ..... Musical Courier Company  
 Stockholders owning or holding 1 per cent. or more of the total amount of stock:

Musical Courier Company ..... 437 Fifth Ave., New York, N. Y.  
 Ernest F. Eilert ..... 437 Fifth Ave., New York, N. Y.  
 Alvin L. Schmoeger ..... 437 Fifth Ave., New York, N. Y.  
 William Geppert ..... 437 Fifth Ave., New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear on the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ALVIN L. SCHMOEGER,

Business Manager.

Sworn to and subscribed before me this 25th day of September, 1917.  
 [Seal]  
 PETER W. SCHULTECHER.  
 (My commission expires March 30, 1919.)

## BURBANKING A BEETHOVEN

Will the day ever come when every man, woman and child in America shall be musical?

We hardly think so.

That is no cause for discouragement, however. Let it be told with bated breath and in whispered words that neither in Germany, France, Italy, Austria nor Russia is every man, woman and child musical. We have come across appalling examples of musical ignorance in all parts of Europe. In Paris we met a Frenchman who never had heard of César Franck. In Bonn we asked a cabman to take us to the Beethoven House and he landed us at a beer emporium.

We feel certain that in Italy there are some otherwise reputable and well liked citizens who do not go to the opera and who prefer "Funiculi, Funicula" to the prayer from "Otello" or the mad scene from "Lucia."

America has been developing normally along musical lines, and, considering the general character of our people, has been developing even quickly. This land is not essentially idealistic and its chief form of artistic expression—if it has such a recognized medium of utterance—assuredly does not lie in music.

American skyscrapers, American machinery, American railroads and other engineering feats, American inventions in science, mechanics, agriculture, American energy and progressiveness and national wealth—those are the achievements which stand out in our history, and they must not be underestimated.

Europe may sneer at what it calls our utilitarianism and our crudeness and lack of courtly methods, but secretly Europe envies us our strength and vitality and ambition—and our future—and copies us whenever and wherever possible.

It is to our credit that in all the hurly burly of pioneering and of construction, the germ of healthy musical growth, planted in America principally by the Germans, took seed and flourished courageously, even defiantly. Theodore Thomas opened to us the possibilities of the symphonic understanding and Anton Seidl taught us that opera does not consist only of coloratura arias, high C's and tenors with false calves.

America, quick to learn in music, as in everything else, soon realized that the best was not too good for us, and, that fact once fully settled, the great international composers came into their own here, symphony orchestras sprang into being, and all over the country a demand was created and has been maintained consistently for concerts by the leading singers and instrumentalists.

There are over 100,000,000 inhabitants in the United States. It is difficult to compute how many of them are fond of good music, how many patronize it, and how many play and sing it. Artists who travel over the length and breadth of Uncle Sam's domain tell many stories about the kinds of musical persons they encounter far away from the large cities. Sometimes the anecdotes reveal intimate musical knowledge in the most remote localities; more often they shed amusing light on the naivete of the less trained concert auditor.

The average of musical understanding is very high, however, and its proof lies in the circumstance that second and third rate artists are unable to secure re-engagements in even the tiniest of towns. "Give us what you give New York, Boston, Chicago, Philadelphia, St. Louis, San Francisco," is the demand of the local manager, for he knows the temper of his audiences.

Do not be misled, therefore, by the vogue of ragtime composers and jazz filled cabarets, or by the loose talk and jesting about good music. Underneath all the cheap surface appearances lies a substratum of genuine national appreciation of the beauty and aesthetics of music.

America is musical and it is becoming more so every instant. It must merely curb its desire to turn out a Wagner by the Bessemer process. Or to produce a Beethoven by using the methods of Burbank.



# VARIATIONS

By the Editor-in-Chief

## A Musical Outing

We enjoyed exceedingly our stay of some days at Lockport, N. Y., where A. A. Van de Mark had bid us attend the American Musical Convention, from September 30 to October 6, 1917.

Mr. Van de Mark, who has the eye of a dreamer but the energy of one who knows how to make realities of his visions, proved himself to be a doer of big things in his conception and carrying out of this convention. Seven days of music and musical speeches is a tall order for a middle size American city—and in fact for any size American city—and yet large audiences were the average except at the a. m. sessions (is any one musically rabid enough to listen lovingly to music in the a. m.?) In his twenty-one programs, three per day, Mr. Van de Mark found it necessary to make only a few changes. Nearly every artist and speaker who had promised to go to Lockport was there. All the speakers and artists on hand attended the every appearance of their colleagues. On every side there was a spirit of mutual interest, an earnest wish for co-operation, which gave the Lockport convention a distinctive character and made us think.

## What Was and Might Be

It made us think that Mr. Van de Mark is on the right track with his American Music Convention idea. The musicians of this country are thoroughly aroused at this time to the importance of working together and developing further the demand for their services as productive and reproductive forces. Musicians have progressed practically during the past dozen years and they understand fully the value of organization as a medium for self-protection. Local clubs and associations and even State affiliations have been found useful, but there exists a nation wide demand for a getting together of all the vital musical forces scattered over the vast areas of this land. The trend is toward centralization, regulation, propagation along practical lines beneficial alike to the professionals and the musical public.

What could be more conducive to doing this work of harmonious fraternization and combined practical effort than a week devoted each year to a gathering of the representative composers, singers, players, educators, managers, conductors? And why should the place for the gathering not be Lockport, N. Y., as well as any other spot? In fact, Lockport is the logical place, for a beginning has been made and a disposition has been shown there to sacrifice personal interest and subordinate self in a desire to help the bigger cause and to strive for a national ideal.

We heard much good music at Lockport, but it was too nearly of a kind. Songs predominated, and more piano and violin compositions, and at least some chamber music and orchestral works, are necessary in order to give completeness and value to the proceedings.

Why were there no chamber music organizations? Why was there no orchestra? Ask the citizens of Lockport, who are more interested in fruit growers' conventions than in musical meetings. A. A. Van de Mark is no millionaire. He cannot do the impossible. There is no reason why he should try to do so. Without some financial assistance from his townspeople he must in time abandon the convention idea unless he is willing to lose money year after year out of his own pocket. Perhaps he is. He has not disclosed to us his views on that subject. He is too loyal to Lockport to admit that his cherished plans and ideals will not be shared and participated in enthusiastically some day by the business men of Main Street and the owners of the more remote factories and peach plantations.

One of the Lockport business men said to us: "I want to see smokestacks, not symphonies, in Lockport." We are glad that the gentleman spoke in the first person singular. He will be even more singular later on, after Mr. Van de Mark gets through with his mission of converting his commercial brethren to a softer outlook upon things artistic. A city with no music is a city without a soul, and a city without a soul never will be a first class city no matter how many smokestacks it has, no matter how many factory fires it keeps burning. The fire of inspiration is the thing that counts. A soulless

city raises soulless citizens. Soulless citizens raise—well, never mind what they raise. They do not, at any rate, raise the ethics and the cultural standing of the community in which they live.

The great Tonkünstler Verein (Association of Tonal Artists) of Germany meets (or used to meet) annually in a small city for the purpose of holding a seven day convention devoted to concerts, discussions, business and meetings. The best known composers are proud to have their works produced as premières at the Tonkünstler gatherings. Conductors go there to make selections for their season's repertoire. Managers attend in order to hear new artists. There are no fees, but the leading performers give their services gladly to make known unfamiliar works. For 358 days in the year the average German musician lays aside a bit of money each week so as to be able to attend the Tonkünstler gathering at the end of the season, and there meet his famous colleagues socially, refresh his enthusiasm, exchange ideas with his fellows, listen to novelties, and receive new stimulus and enthusiasm and faith.

Is it not a splendid idea? Why cannot American musicians do it? Why not at Lockport?

Think of a great annual convention with an orchestra, a big chorus, an opera company perhaps. Think of our leading players and singers giving us recitals of American and miscellaneous works there. Think of men like Parker, Foote, Chadwick, Hadley, Cadman, Huss, Kelley, Gilbert, De Koven, Damrosch, Herbert, Foerster, McCoy, Busch, Oldberg, Taylor, Converse, Hill, and others, leading their own scores. Why is it not possible? Are our American musicians too self centered, too indifferent, too lacking in foresight and practical sense to realize what such a movement would mean? We think better than that of the American musician. He needs only the suggestion to act. Lockport is the suggestion.

## The Happy Lyricists

The songs we heard at Lockport reflect a happy, lightly lyrical, frankly optimistic spirit. Most of them were free from deliberate striving for novelty. Only a few went in for ultra modern abstruseness. Very largely they reminded us of the agreeable modern English ballad style. Here and there we encountered a noble phrase, a piquant bit of characterization, a striking dash of color or rhythm. On the whole there were absent the note of profound tragedy, the bite of pessimism, the rush of overwhelming passion, the desperate accents of real Weltschmerz. This war may bring them to our American composers but at a price too fearfully high.

## Impious Thought

A listener at one of the Lockport evening concerts said that some of the American ballads were of the mid-Victrola period.

## Beacon of Hope

Thirty-two thousand persons attended the opening game of the championship series of the New York-Chicago baseball teams in the latter city last Saturday. How much of an audience would have gathered there to hear Bach's B minor mass sung? The answer is obvious. It does not apply only to Chicago, but to every other American city as well. Baseball is about eighty times more popular than Bach in this country. Some day all this will be changed, however. We expect confidently to see the time come when America will like baseball only seventy-seven times better than Bach.

## Music and Militarism

We have been trying to tell our composers not to waste their time writing war songs and other patriotic ditties as the American soldiers have not the faintest notion of singing them. The success of "Tipperary" started thousands of music makers into imitating that jingle or at least trying to manufacture something equally salable.

"Tipperary," however, never was sung at the front and is not sung there now. It was used only in the early days of the war, while the English troops were leaving home and before they had reached the trenches. Thereafter "Tipperary" had its vogue chiefly among the stay-at-homes, the café and restaurant patriots, and the dancing fraternity

who discovered that the tune makes a good one step.

In order to prove what we have been saying about the kind of music sung by soldiers (our claim being that they do not perform national anthems or compositions asking them to "hark to the bugle's call," to the shrill bidding of the flute or to heed the militant roll of the drum) it is necessary only to read some passages from Coningsby Dawson's "Carry On," a little book that has made a deserved stir recently. It is a series of letters written by Lieutenant Dawson (Canadian) to his family describing trench life on the Flanders front. We came across these remarks:

I read the papers with the accounts of singing soldiers and other rubbish; they depict us as though we were a lot of hair-brained idiots instead of men fully realizing our danger, who plod on because it's our duty. I've seen a good many men killed by now—we all have—consequently, the singing soldiers story makes us smile. . . . We've got a big job. . . . So we wear a stern grin and go to it. . . . It isn't a singing matter to go on firing a gun when gun-pits are going up in smoke within sight of you.

You should hear us singing at night. "Silver Threads Among the Gold," "In the Gloaming," "The Star of Bethlehem," "I Hear You Calling Me," interspersed with "Everybody Works but Father," "Poor Old Adam," etc.

Tonight we've been singing in parts, "Back in the Dear Dead Days Beyond Recall"—a mournful kind of ditty to sing under the circumstances—so mournful that we had to have a game of five hundred to cheer us up.

I woke up this morning to hear someone singing "Casey Jones."

It's night. The gramophone is playing an air from "La Tosca," to which the guns roar out a bass accompaniment. I close my eyes and picture the many times I have heard the (probably) German orchestras of Broadway Joy Palaces play that same music. How incongruous that I should be listening to it here and under these circumstances. It must have been listened to so often by gay crowds in the beauty places of the world. A romantic picture grows up in my mind of a blue night, the laughter of youth in evening dress, lamps twinkling through trees, far off the velvety shadow of water and mountains, and as a voice to it all, that air from "La Tosca." I can believe that the silent people nearby raise themselves up in their snowbeds to listen, each one recalling some ecstatic moment before the dream of life was shattered.

We're all writing letters around one candle; suddenly the O. C. looked up and began "God Be With You Till We Meet Again." We sang it in parts.

## Exception

One of the few new war songs that is worth while has music by Ferrari and words by William F. Kirk. The latter contributes the attached verses specially written for the readers of the MUSICAL COURIER, with his compliments:

## MUSIC.

Eternal magic! Through the halls of space  
Thy soul hath moved on wings of Grief and Joy  
And when the song of Helen rose in Troy  
Or when the thrush, in some sequestered place,  
Flung its defiant mirth in Nature's face,  
Men felt the thrill the years can ne'er destroy—  
The one great sweetness that can never cloy,  
The glow the centuries can ne'er efface.

Oh, is there not some Master Harmony  
To which the suns and planets move in time?  
Else why the vaguely thrilling ecstasy  
That wafts the soul to altitudes sublime?  
Down the dim pageant of the endless years  
Reverberates the music of the spheres.

## Musical Camouflage

The way the piano amateur uses the loud pedal. The pianist and the conductor shaking hands after the finale of the concerto.

Falstaff's stomach in Verdi's opera of that name. Donizetti's orchestration.

The reasons which the pupil gives the teacher for not knowing a lesson.

The annual prospectuses of most conservatories.

A conductor saying that he did not know he and his baton rival had hit upon the same programs for performance.

A singer rising on his toes to project a high note.

A pianist hitching back his chair just before beginning the octave part of the sixth rhapsody by Liszt.

The prices publishers mark on their music.

A composer saying: "How do you like it? Tell me the truth, old man."

A hostess' explanation: "We really like our Jones & Robinson piano much better than a Steinway."

Italian publishers, singers, conductors, and impresarios in America declaring: "Americans should not listen to German opera while their young men are going abroad to be killed by the Teuton hordes."

Critics writing: "It must be said without prejudice," or "Impartiality demands the statement that," etc.

A music critic's dress suit.

A concert manager (in the lobby) telling a musi-



cian: "I'm sorry; the house is sold out. I had to buy a ticket myself for my mother-in-law."

The prima donna kissing the tenor in "Tristan and Isolde."

#### Variationettes

Now that Vanity Fair, that eminent journal of dress and manners, has declared itself to be against German music, nothing further remains to be said in its defence. "The German Lieder singers must go," says the Vanity Fair writer. They do go. For example, the recitals of Culp and Gerhardt always show a goodly attendance and handsome profits.

A visitor to our "Variations" emporium said that a certain pianist's dry performances make him think of part of an inverted proverb: "All work and no play."

Another caller told us that he is contemplating the writing of a "History of the Reed Pipe." We elicited also the information that he is a Swedenborgian, eats breakfast food for dinner, dislikes Chopin, and does not believe in war.

"What is a woman's greatest charm?" asks the New York Times, of last Sunday. When she sings poorly, knows she sings poorly, and refuses to sing no matter how much she is coaxed and badgered by her visitors.

The late John Runciman lives in our memory as the critic who had the courage to write that Wagner's "Parsifal" is "decrepit stuff," compared to the beauties of "Meistersinger" and "Tristan and Isolde."

In the current Musical Quarterly, a writer says that one of the reasons for the success of Puccini's "Bohème" is its utter absence of dullness. There is an important hint for American composers of grand opera.

We read that before Congress adjourned last week that body spent ten minutes singing. Nevertheless musicians and other professionals with incomes of more than \$6,000 per annum will not forgive our Congressional friends for tacking that extra 8 per cent. on the war revenue schedule.

LEONARD LIEBLING.

#### USING A LITTLE JUDGMENT

A young pianist gave a recital in one of the great musical centers of the world. He did not get as kind a treatment from the critics as he expected, and as he really merited. The only fault that could be found was that the program was not judiciously made. It included the same Bach fugue, the identical Beethoven sonata, the familiar Chopin scherzo which several famous pianists had already played that season, and it contained Liszt's transcription of Isolde's death song. Probably the young man thought that the critics and the public would be delighted to observe that he was as good as the other pianists who had preceded him. He lacked judgment. The public is interested only in those who give pleasure to the aforesaid public and does not care at all how far from or near to Liszt a pianist goes. The critics fell foul of the youthful artist for playing a piano arrangement of a work that was familiar to everyone in its original orchestral version, and for repeating hackneyed works of Bach and Beethoven when there were so many unknown modern works available. The pianist took the advice of the critics and worked up a program of new music by Russian, French, and late German composers. Then he got an engagement to give a recital before the students of a Western college where orchestras are unknown and concert pianists rare. So he played his Reger and his Scriabin, his Debussy and D'Indy, his Cyril Scott and MacDowell, to the great disgust and disappointment of the music students of the small town who had read up musical histories about Palestrina, Bach, Scarlatti, Purcell, Mozart, Haydn, Beethoven, and away down to such modern men as Schumann, Mendelssohn, Chopin, and that terrible iconoclast, Richard Wagner. The one and only program which would have satisfied their craving for musical enlightenment was the program the big city critics had condemned as wearisome. The young man's judgment was not practical. Perhaps we had better say that his judgment was poor, and his programs impractical.

Far be it from us to say that public performers

must cater to the tastes of only the vulgar or the greatest number of listeners in his audience. He must lead, not follow his public. If he does not interest the public with a good program, he must learn the sad truth that he fails because he himself is not interesting to the musical world. But at the same time he must exercise his judgment in the selecting of his program. Broad distinctions are easy enough but sometimes the finer ones are elusive. For instance, no choirmaster would select the anthem: "Blessed are the dead that die in the Lord" as the music for a wedding ceremony. It is more difficult to know whether to play Schubert's "Impromptu" or Brahms' "Intermezzo" at a New York recital.

Singers make the same mistakes of judgment. They, too, seem to think that they must show the public they can sing four languages, forgetting that publics never bother to admire accomplishments, but seek only their own pleasures. The singers start with an historical preamble among early Italian masters. With a jump they scale the Olympian heights of Brahms, Schumann, and Wolf, descending with a graceful swoop to the precious elegancies of France, and then, when everybody is tired of the same vocal sounds for forty-five unrelenting minutes and the breathing air of the concert room is in need of renovation, they drop their polyglot and foreign travel, smile at their friends and begin to sing the familiar language of their home land. They excuse the tumultuous applause by reminding themselves that they first proved their high art in foreign song before they descended to the public level in the vernacular. We do not decry Italian, German, French and Russian songs. We only protest against the judgment of the singers who think they cannot be considered artists unless they sing them. But in familiar songs singers often make mistakes of judgment. To sing "Robin Adair" with a shallow piano accompaniment as a mark of gratitude to the symphony concert audience that has applauded a singer for her "Elizabeth's greeting to the Hall of Song" with Wagner's "Tannhäuser" orchestration, is not a sign of infallible good judgment. Yet singers have been known to do these things.

Lack of musical judgment, however, is not a purely modern fault. History is full of examples. One of the best is to be found in the "Spectator," March 28, 1712. Addison wrote:

A great many of our church musicians being related to the theatre, they have, in their farewell voluntaries, a sort of music quite foreign to the design of church services, to the great prejudice of well-disposed people. Those fingering gentlemen should be informed that they ought to suit their airs to the place and business, and that the musician is obliged to keep to the text as much as the preacher. For want of this I have found by experience a great deal of mischief. When the preacher has often, with great piety, and art enough, handled his subject, and the judicious clerk has with the utmost diligence called out two staves proper to the discourse, and I have found in myself and the rest of the pew, good thoughts and dispositions, they have been, all in a moment, dissipated by a merry jig from the organ loft.

The student can find examples of bad musical judgment without much trouble. The real trouble is to improve his own judgment. After he has learned how to sing or play, his great dilemma will be to know what to sing or play.

#### A PAWTUCKET PIRATE

When A. P. Anderson, of 153 Cottage street, Pawtucket, R. I., wrote to us on October 5, it is evident that, though—as he confesses—he had read the issue of September 27, containing an article which he had submitted as his own, the issue of October 4, which carried a tentative exposure of his methods, under the title of "Well, Mr. Anderson!" had not reached Pawtucket. Here is the letter he wrote us, dated Pawtucket, October 5:

I see that you have seen fit to publish my article "Why?" in your September 27th issue. Evidently your paper does not pay for articles, otherwise I would have received check by now—the editor's remarks are supplemented by contributions, I take it, a condition I did not understand when I submitted said MS. I simply sent it out with the rest of my monthly stuff.

There could be no question of recompense in the way of a year's subscription, say? At any rate, would you be so kind as to send me two or three copies of that issue? I am very much interested in the magazine.

Believe me, truly yours,

(Signed) A. P. ANDERSON.

We do not know Mr. Anderson's age, but be it what it may, we suggest that he would be an invaluable man for the United States Army as soon as it gets into the front trenches in France. Nerve of the class of Mr. Anderson's would carry him "over the

top," through more defense lines than the enemy could plant in two decades, and straight on to Berlin all alone by himself.

Last week there was a shadow of a doubt in Mr. Anderson's favor, though a very small shadow indeed. This week we have the evidence in hand. The article which Mr. Anderson submitted to us as original appeared first in the Musician Club Monthly for June, 1915, volume one, number three. Written by the editor, M. M. Hansford, it was unsigned and printed under the title "The Audience." Mr. Anderson lifted this absolutely word for word, camouflaging it (with infinite cunning) under the title "Why?" Let us ask Mr. Anderson:

(1) Why is a pirate?

(2) Why is a stupid pirate?

(3) Why does a pirate expect to get away with anything like that in a paper like the MUSICAL COURIER, which has thousands of readers some of whom are sure to discover anything of the sort?

At least we feel flattered to know that Mr. Anderson is "very much interested" in the MUSICAL COURIER, though he did take a peculiar way of showing it. We should be curious, though, to see what he calls "the rest of my monthly stuff." Is it all borrowed—to speak euphemistically? Verily, shears and paste pot are mightier than the typewriter—at least in Pawtucket.

#### EDITORIAL PEN POINTS

San Francisco has the honor of opening the American symphonic season of 1917-18. On October 12 the San Francisco Orchestra, Alfred Hertz, conductor, is scheduled to give its first concert of this season.

On the program of an evening of music recently given in one of the big training camps, we found the name of Ruby Helder, "tenor," and laughed at the simple mindedness of the compositor, until we glanced down the program and discovered that Ruby had been singing "Celeste Aida." So it appears that she is a tenor, after all. Well, it is not surprising to hear of any kind of an artist, no matter how peculiar, who appears, as the program stated, "by courtesy of" an ex-manager who left New York, as they say in the story, "between two days."

Just for the sake of accuracy let us nail the statement which appeared in the New York Tribune for Sunday October 7, that May Peterson's French debut was made at the Opéra-Comique, Paris, in Massenet's "Manon." As a matter of fact Miss Peterson's debut in France took place in one of the provincial cities, and her first appearance in Paris was at the Gaiété-Lyrique, as Lakmé, the same role in which she later made her debut at the Opéra-Comique. Except for the facts given above, the Tribune's statement is quite correct.

One tries in vain to account for the selection of Liszt's oratorio "Die Legende von der heiligen Elisabeth" as an "operatic" novelty for the Metropolitan Opera. A work that, notwithstanding fine moments, is so long and has so many arid stretches that it is seldom given even in Germany itself, either on or off the stage, will hardly appeal to American audiences of today. Presumably it was regarded as the most available work by a dead composer of the Central Powers—we are not at war with Hungary. And after all, very likely it won't get as far as production.

Frank Patterson, Pacific Coast representative of the MUSICAL COURIER, intended this part for a Los Angeles letter, but it is worth a place in the editorial columns:

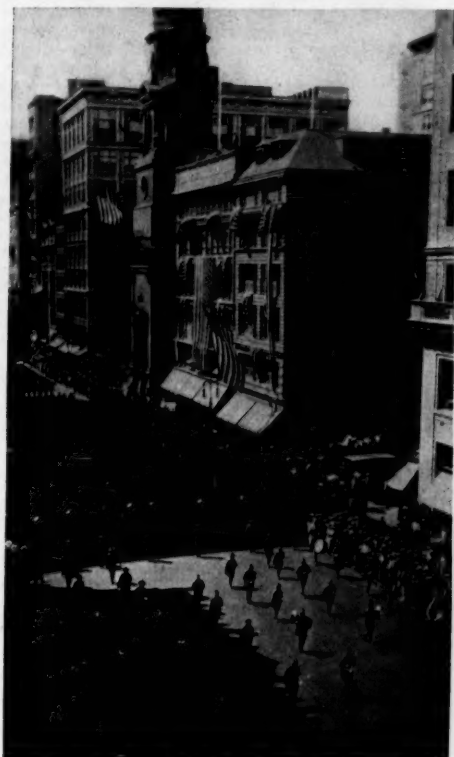
Business is business and music is just as much a business as any other and depends upon the same elements for its rise and fall. It may not be out of place, therefore, to mention that bank clearings, the "business barometer," are on the increase out here as they are in all other parts of the country. For the week ending September 13 San Francisco was seventh in the list of American cities with \$80,508,000; Los Angeles was fifteenth with \$24,887,000. Also on the list were Seattle, \$25,147,000; Portland, \$18,186,000; Sacramento, \$3,866,000, and San Diego, \$2,187,000. I get frequent letters asking what is a good city of the West in which to locate. The above figures are about the best answer. Of course, every city on the coast is already overcrowded, especially the cities of the South, to which so many teachers have moved for the benefit of their own health or the health of some member of the family.



## THE BYSTANDER

## An Epic of War

On the day when the men of the new National Army paraded through New York, T. H. Perfield and his wife, Effa Ellis Perfield, happened into the MUSICAL COURIER office to have a look at it. Now, both Mr. and Mrs. Perfield have a predilection for everything musical, including even bands, and as Mr. Perfield had his camera with him, he shot every time one went by, regardless of consequences. Then he gave a set of them to one of my friends in the office, who sent them on to me, to make me jealous because I had not seen the parade and heard all those bands. And just to get even with this friend, I perpetrated the following masterpiece, which, with striking originality, begins:



This is the street that Jack built.



These are the National Army men  
Who marched up the street that Jack built.



This is the band  
That led the National Army men  
Who marched up the street that Jack built.



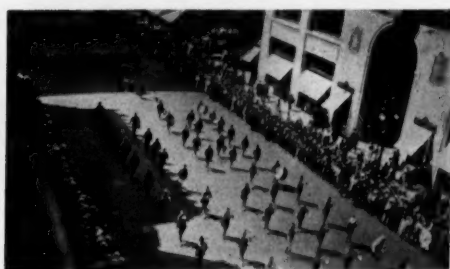
There is the flag  
That followed the band  
And called the National Army men  
Who marched up the street that Jack built.



There are the stands  
That cheered the men  
That were called by the flag  
That followed the band  
That led the National Army men  
Who marched up the street that Jack built.



This is the bugle corps all in white  
That blew itself for the crowd's delight  
That stood near the stands  
That cheered the men  
That were called by the flag  
That followed the band  
That led the National Army men  
Who marched up the street that Jack built.



This is the band that closed the parade  
Of the noble men of the fighting trade  
Who tramped to the bugle corps all in white  
That blew itself for the crowd's delight  
That stood near the stands  
That cheered the men  
That were called by the flag  
That followed the band  
That led the National Army men  
Who marched up the street that Jack built.



And these are the "hands"  
Who work in the MUSICAL COURIER shop  
And who had a wonderful view of everything  
From the office balcony  
Right in the very center of New York  
From which they  
Saw the band that closed the parade  
Of the noble men of the fighting trade  
Who tramped to the bugle corps all in white  
That blew itself for the crowd's delight  
That stood near the stands  
That cheered the men  
That were called by the flag  
That followed the band  
That led the National Army men  
Who marched up the street that Jack built.\*

\*Sometimes called Fifth Avenue.

BYRON HAGEL.

Out in Kansas a few days ago, Ernestine Schumann-Heink, in the course of a conversation, hinted that she might yet be found in France, helping to nurse the army in which several of her sons are fighting. What luck for all the boys, should she go! Her vigorous and inspiring presence alone would start many a sorely wounded man along the road to swift recovery.

## I SEE THAT—

This appears to be Festival Issue.

Mexico City is enjoying excellent opera.

Hannah Brocks-Oetteking, who has reopened her New York studio, also will concertize this season.

Julia Clausen is to be soloist with the Boston St. Cecilia Society on December 12 in Chabrier's "La Sulamit."

The Chickering centenary was celebrated in fitting fashion at the Wanamaker Auditorium.

Mary Garden is to appear in Cuba.

Charles Wakefield Cadman is in New York this week.

Mme. Schumann-Heink may go to France to aid the soldiers.

Oscar Spirese is to conduct a new series of metropolitan symphony concerts.

Eddy Brown met with an accident, but is now well on the road to recovery.

Henry Hadley and Inez Barbour are reported to be engaged.

Merle Alcock is booked for a tour of the Middle West.

Frieda Hempel is to be heard in "The Daughter of the Regiment" at the Metropolitan.

L. E. Behymer's attractions will be the most important events of the Los Angeles season.

Theodore Lindberg is to open a new conservatory in Los Angeles.

Z. E. Meeker, of Riverside, Cal., has enlisted in the Signal Corps.

Vernon Spencer is married to Ruth Irene Huntsberger.

Charles F. Carlson has located in Phoenix, Ariz.

The Russian Symphony Orchestra is to introduce several novelties this season.

A. Wilmer Oakes has been put in charge of the music department in the Walla Walla (Wash.) College.

A real American music convention was that held at Lockport last week.

Robert E. Allen is with the American Expeditionary Forces in France.

Detroit is to hear very many of the great artists this season.

Wichita College of Music has established a branch at Eldorado, Kan.

The City of Portland has booked the La Scala Grand Opera Company for a series of performances.

Julien Paul Blitz is the new director of the San Antonio Symphony Orchestra.

The De Vally Opera Company continues its artistic successes in San Francisco.

Works by Grainger and Hadley were given first performances at Worcester's sixtieth music festival.

The Baltimore Symphony Orchestra's third season opens auspiciously.

Seventeen scores were received in the Hinshaw prize opera competition.

Ladies who knit will be admitted free to Gustav L. Becker's Red Cross concert.

Lena Doria Devine's New York studios reopened October 1.

Next Monday the Creatore Grand Opera Company opens its season at Stamford, Conn.

Percy Grainger has been granted six months' furlough.

Vladimir Dubinsky has been engaged for the Schumann-Heink tour.

Paderewski, so the report goes, is to recruit Poles to form a Polish army.

Giovanni Martinelli opened the season for the Detroit Central Concert Company.

New Orleans is to hear the Chicago Grand Opera Company this season.

The New York Philharmonic Society will present many novelties this winter.

Helen Keller and the Zoellner Quartet entertained the soldiers.

Cecil Fanning declares that magnetism is rhythm.

Joseph Pizzarello has reopened his New York studios.

The Maine Festival was again "the best ever."

Tamaki Miura was a classmate of the Japanese empress.

Minneapolis Symphony Orchestra opens its season October 19.

William Stickles is to be the accompanist for Theo Karle this season.

Loudon Charlton and Helen Stanley were married October 3.

Leopold Godowsky is to give a recital at Carnegie Hall.

Francis Rogers sailed for France this week.

Carolyn Alchin is to teach at the University of Southern California.

Chicago witnessed a most successful opening of the Boston English Opera Company.

Mrs. Edward MacDowell's Canadian tour opens October 16.

Lieutenant Sousa, U. S. N., and his band thrilled New York.

On October 3, Samuel A. Baldwin gave his 560th public recital at City College.

The Cleveland Press is conducting a song contest.

Alfred Laliberté received a most flattering endorsement from Mme. Scriabin.

Adella Prentiss Hughes has achieved much for Cleveland's music.

A Galli-Curci triumph opens the fall music season at Boston.

Christine Miller scored another Chicago triumph.

Julia Heinrich is a great favorite with California music lovers.

Many eminent artists attended the funeral services of Luca Botta.

Hans Hess is to teach exclusively.

Walter Damrosch adds children's concerts to the New York Symphony's season.

Arthur Middleton was mistaken for Senator Borah of Idaho.

Mr. and Mrs. William Forster celebrated their silver wedding anniversary.

H. R. F.

## ACROSS THE COUNTRY

**Baltimore, Md.**—(See letter on another page of this issue.)

**Boston, Mass.**—(See letter on another page of this issue.)

**Chicago, Ill.**—(See letter on another page of this issue.)

**Cincinnati, Ohio.**—(See letter on another page of this issue.)

**Cleveland, Ohio.**—(See letter on another page of this issue.)

**Daleville, Ind.**—The Elsie Fisher String Quartet will open the Muncie Musical Matinee Course during the present month.—The Muncie National Institute has failed to open for business this season. The court has ordered the sale of the property, and it is understood that a movement is under way whereby the citizens will buy the property and reopen the institution, guaranteeing its operation without loss to the satisfaction of the court. The Institute has made some worthy contributions to the musical life of eastern Indiana, and it is generally hoped that it will again be set on its feet and enabled to continue its usefulness under the able direction of Mr. Kelley.



PHYLLIS

LA FOND

SOPRANO  
SCORED A DISTINCT

SUCCESS

AS SOLOIST WITH

CINCINNATI SYMPHONY  
ORCHESTRA

DR. ERNST KUNWALD

Complimenting her on her beautiful voice  
and fine interpretation of the Visi d'Arte  
from Tosca.*The Commercial-Tribune said:*

"Phyllis La Fond, lyric soprano, was a special attraction as soloist and was warmly received. Miss La Fond combines a most pleasing personal appearance and charm with a wonderful soprano voice, which was particularly brilliant in the upper registers. She scored with only two numbers and encores as one of the best soloists heard at this season's concerts."

*The Times-Star this:*

"Miss Phyllis La Fond, who was the soloist with the Symphony Orchestra, was the sensation of last winter's concerts in New York. She is beautiful and a soprano with a wonderful voice."

OTHER CRITICS EQUALLY  
FLATTERING IN THEIR PRAISE.

Opera, Concert, Recitals, Festivals, Musicales

MASON &amp; HAMLIN PIANO

Management: ANTONIA SAWYER

Aeolian Hall

New York

**Detroit, Mich.**—There is every evidence that Detroit is facing a most bountiful musical feast this season. The Central Concert Company is promising nine concerts and the Orchestral Association series of "The Great Orchestras" will be six in number. These will be given in the Arcadia. James De Voe has announced eleven concerts under his management and the Detroit Symphony Association promises fourteen pairs of concerts besides the Sunday "pops." In addition there are the concerts to be given by the Tuesday Musicales and the Chamber Music Society. taken all in all a very large number of the world's greatest artists are booked for an appearance in Detroit this winter. Music schools and conservatories, especially the Ganapol School and the Detroit Institute, are looking forward to a most satisfactory season. All of the private teachers are at work and speak most hopefully of the outlook.—The concert season was opened most brilliantly Tuesday evening, October 2, when the Central Concert Company presented Giovanni Martinelli, tenor, in a program to an audience of nearly four thousand persons. He proved to be most satisfying in a program that appealed to all tastes. Operatic arias, Italian folksongs, French, English and American songs were given with nice discrimination and artistic feeling that charmed and delighted the vast audience, many of whom were the singer's own countrymen, who demanded favorite arias and songs in an unconventional fashion. Samuel Gardner, violinist, gave several numbers in a creditable manner, while Emilio Roxas made a most satisfying accompanist for both artists.

**Eldorado, Kan.**—The phenomenal growth of Eldorado during the last few years and the increasing demand for musical instruction in this city have impelled the management of the Wichita College of Music to establish a studio here, and to this end have taken a lease on a studio in the McGinnis Building. Otto L. Fischer is the musical director and Herbert M. Howison is the business manager. Courses are offered in piano, voice, violin, and dancing.

**Flint, Mich.**—(See letter on another page of this issue.)

**Kansas City, Mo.**—(See letter on another page of this issue.)

**Los Angeles, Cal.**—(See letter on another page of this issue.)

**Miami, Fla.**—Robert L. Zoll, who has been teaching music in the Gainesville summer school for the past three months, has resumed his former position as director of music and drawing in the Miami public schools.—The large pipe organ for the Presbyterian Church has arrived from the Hagerstown, Md., factory, and Louis D. Gates, director of the Presbyterian choir, believes he has secured an instrument which will be a credit to Miami.—The children's department of the Miami Music Club held a meeting of musical interest. Mrs. James M. Wilson drilled a number of the members in an esthetic dance, "The Movements of the Butterfly," and Mrs. L. B. Safford gave an illustrated lecture on "The Story of the Piano." Some of the drawings displayed the early lyre and harp, the Chinese Ke (2850 B. C.), the psaltery, dulcimer, citole, clavicytherium, spinet, harpsichord, virginal, cembalo, clavichord, Cristofori, piano (1711), and the more recent pianos and the player piano. The influence of the artists upon the manufacture of modern pianos was also demonstrated. A memory contest has been inaugurated and the children will endeavor to recognize the compositions which are played on the club programs from a cue which will consist of only a few measures from each selection.

**Minneapolis, Minn.**—(See letter on another page of this issue.)

**New Orleans, La.**—(See letter on another page of this issue.)

**Philadelphia, Pa.**—(See letter on another page of this issue.)

**Pittsburgh, Pa.**—(See letter on another page of this issue.)

**Portland, Ore.**—Grand opera is to be given in the new Public Auditorium next month, the City of Portland having just booked the La Scala Grand Opera Company for six nights beginning Monday, October 15. Mayor Baker, who is seeking large attractions for the Auditorium, has booked the company on a percentage basis.—Lucien E. Becker, F. A. G. O., favored Portland with an excellent organ recital on Sunday afternoon, September 16, when he appeared in the Public Auditorium. There was a large attendance.—Under the auspices of the Army and Navy League, Tom Dobson, baritone, and Lester Donahue, pianist, gave an interesting concert on September 17, the splendid work evoking much praise.—Francis Richter, Portland's blind piano virtuoso, recently appeared in two first class recitals at the Heilig Theater. Elna Anderson, pianist, assisted.

**San Antonio, Tex.**—Julien Paul Blitz, the new director of the San Antonio Symphony Orchestra and the Tuesday Musical Auxiliary Chorus, arrived here on September 20, bringing with him much assurance and enthusiasm for the coming season of the orchestra and chorus. Mr. Blitz said that the programs would be arranged with the idea of pleasing and educating the people of San Antonio, and that he wished to have them appreciated by the laity as well as the musicians. Mr. Blitz is also an accomplished cellist, having played in orchestras both here and abroad. During the coming season he no doubt will give San Antonians the opportunity of hearing him in a cello recital. For the past three years Mr. Blitz has been the director of the Houston Symphony Orchestra, and he states that he feels proud because he is to direct a second Texas symphony orchestra, as orchestras are comparatively few in this part of the country. The orchestra will give six concerts, two each in January, February and March, and it is probable that a number of popular concerts will also be given. Anna McAllister Katzenberger, chairman of the

children's auxiliary, expects to give informal talks to the school children about the music to be given by the orchestra, on the different instruments, and the musical organization of a symphony orchestra. Lecture-recitals on the programs to be played will also be given under the auspices of the Tuesday Musical Club, Mrs. James W. Hoyt acting as chairman of this particular feature. A young people's auxiliary, Russell Hughes, active chairman, and Mrs. Atles B. Ayres, honorary chairman, has been organized to develop the social side of the enterprise. There is also the Ladies Auxiliary Board, Mrs. Lafayette Ward, chairman, which has been holding social sessions during the summer.

A wonderful pipe organ is being installed in the Scottish Rite Cathedral. The instrument was chosen by a committee consisting of J. A. Patterson, Herman Horner and H. W. B. Barnes, and is the product of the Moller factory in Maryland. The organ will be the largest in the city, costing \$10,000, and will have two consoles, a unique feature. A stationary console will be in the choir room for the special music given during the Scottish Rite degrees. The console will be supplied with an automatic player, so that when an organist is not available, the organ can still be played. It is to be used exclusively for Masonic work, and when completed, which will probably be the first part of November, will be formally dedicated by a recital given by some celebrated organist.—Elizabeth Garrett, composer, gave a program recently at the Menger Hotel. She possesses a clear, full soprano voice, besides being a composer of ability. Her song to New Mexico has been designated as the official song. A few words of explanation were given before each song, all of which were rendered in a charming manner.—On September 23, Hugh McAmis, a talented young organist, gave a recital at the First Baptist Church, assisted by Mrs. R. R. Carlyle, soloist at the church. Mr. McAmis played compositions by Bach, Mendelssohn, Heller, Harker, Guilmant, Friml, Flagler and Titi, closing his program with the "Marseillaise" and the "Star Spangled Banner." Mrs. Carlyle sang "God Shall Wipe Away All Tears," by Harker. Mr. McAmis left here recently for New York, where he will enter Dr. William C. Carl's Guilmant Organ School. He expects to be gone two years. The best wishes of a host of friends go with him, for Mr. McAmis is a thorough student and a conscientious musician, and a bright future awaits him.—The soldiers at the three camps, Kelly Field, Camp Travis and Camp Stanley, who have been having splendid concerts given by San Antonio musicians, are planning to do some entertaining themselves. H. W. B. Barnes, in charge of camp and community singing here for the War Department, has organized choruses at the camps. Rehearsals are held every night, and Mr. Barnes visits each camp twice a week. The attendance runs from 1,500 to 5,000 each, with every man a participant.

**San Antonio, Tex.**—(See letter on another page of this issue.)

**San Diego, Cal.**—Willibald Lehmann, the director of the People's Chorus and well known vocal teacher of this city, had the pleasure of presenting Oscar Griffith, one of his students, at the organ pavilion in Balboa Park recently. Mr. Griffith has studied with Mr. Lehmann for some time, and revealed a fine baritone voice of ample range and power. The program offered showed good brain capacity, and the concert proved to be an unqualified success, both teacher and pupil receiving ovations. Mr. Lehmann accompanied the young baritone in his own mastery and sym-

OWING TO THE ENLISTMENT  
OF MR. ALBERT SPALDING IN  
THE UNITED STATES ARMY,ANDRÉ  
BENOIST

—ACCOMPANIST—

IS NOW AVAILABLE AS  
ACCOMPANIST AND COACH  
FOR OTHER ARTISTS.

Address: 1439 Aeolian Hall, New York

SYBIL

VANE  
SOPRANO"A SENSATIONAL VOICE"  
"A SENSATIONAL ARTIST"

Write Her Managers

WINTON &amp; LIVINGSTON, Inc.

AEOLIAN HALL

NEW YORK





FRIDA BENÉCHE AND "NIPPER."  
The soprano in a vacation rest hour.

pathetic manner, and he has a right to feel proud of the poise, assurance and ability of this latest pupil.

**Upland, Ind.**—The conservatory of Taylor University opened on September 26 with a gratifying increase in enrollment over previous years. Director Westlake has augmented his teaching force, and is enthusiastic over the prospect for a banner year.

**San Francisco, Cal.**—(See letter on another page of this issue.)

**Syracuse, N. Y.**—(See letter on another page of this issue.)

**Waco, Tex.**—(See letter on another page of this issue.)

**Wichita, Kan.**—A big music season is expected here this winter. The two courses, the Forum All Star Course and the Wichita Chorus Course, are assured. The Chorus began rehearsals October 8, and will present "The Messiah" with orchestra at Christmas time. Then, too, it is hoped the orchestra agitation will bring a symphony orchestra with weekly concerts at the Forum. The proposition is in the hands of club committees at present and several announcements have been made, although the organization is not yet effected.—The Forum All Star Course, locally managed by Merle Armitage, will open its series on November 28, presenting the Metropolitan Quartet, consisting of Mabel Garrison, soprano; Margaret Keys, contralto; Reinald Werrenrath, baritone, and Lambert Murphy, tenor. Schumann-Heink, Galli-Curci, and a joint recital by Yolanda Mero and Cecil Fanning complete the list.—The Wichita Chorus Course opens November 9 with Melba as the "star." The balance of the course includes the San Carlo Opera Company, Zoellner Quartet and Oscar Seagle, assisted by Laura Reed Yaggy, violinist.—A community chorus is being organized by Elmer Gannett, vocal teacher at the Wichita College of Music, and the undertaking promises to be most successful.—Formal openings were made by faculty concerts at both Friends University and the Wichita College of Music, the latter college presenting every teacher, a faculty of seven, on September 18. Philharmony Hall was filled, attesting to the popularity of the school. The Friends University presented their music faculty on October 1 at Russell Hall. Lucius Ades, tenor; Mrs. Ades, pianist; Lorenz Hansen, violinist; Mrs. G. P. Martin, soprano, and Margaret Joy, pianist, comprise the list of teachers, all of whom were heard to advantage.—Jetta Campbell Stanley has returned from a summer at the Seagle colony in New York state and has resumed her class.—Theodore Lindberg and Mrs. Lindberg are returning to Wichita after a season on the Pacific Coast. Mr. Lindberg was the founder of the Wichita College of Music, and will probably resume the management of the school.

#### Mrs. MacDowell for Canadian Tour

Opening her season with a series of engagements throughout Canada, beginning with Halifax, October 16, continuing at Truro, New Glasgow, and later to be followed by appearances at Montreal, Toronto, Quebec and adjacent territory, Mrs. Edward MacDowell faces a splendid season's bookings which is also to include the Coast in her itinerary, as she opens there February 13 with an appearance at the Amphion Club, San Diego. George H. Suckling, of Toronto, is sponsoring the Canadian tour, and the Coast appearances are scheduled under the management of that indefatigable musical sponsor, L. E. Behymer.

#### Julia Claussen to Open Her Concert Season October 24

Julia Claussen, the well known mezzo-soprano, who is to make her debut with the Metropolitan Opera Company this winter, will give her first recital of the season in Baltimore on October 24. Mme. Claussen is to be the soloist with the St. Cecilia Society of Boston on December 12, when the society will give Chabrier's "La Sulamite."

#### Frieda Hempel on Tour

Frieda Hempel, soprano of the Metropolitan Opera Company, is just beginning a month's concert tour, during which she will make her debut in the "Wild and Woolly" Southwest. Though she has been studiously assembling facts about how Oklahoma jumped over into the State row, and has gone deep enough into astronomy to know that one Lone Star guards the biggest State in the Union—she left for Oklahoma and Texas, firm in the belief that she was headed straight for the stage coaches, cowboys and gunplay that once so thrilled her in a Wild West show.

The tour opens in Oklahoma City on October 10, four Texas dates following: Waco, October 15; San Antonio, October 17; Houston, October 19; and Dallas, October 23. St. Joseph, Mo., is scheduled for October 26 and October 30 marks the singer's return to Detroit, Mich., for her third year. The tour ends in Providence on November 4.



FRIEDA HEMPEL.

with Miss Hempel's second appearance in the Rhode Island capital.

Miss Hempel will include in her well built program, "Variations," by Proch, one of the most brilliant and difficult of coloratura numbers, which she has not sung before in this country; also a group of Old English ballads.

Paul Eisler, one of the Metropolitan conductors, will be her accompanist.

Upon her return Metropolitan Opera goers will have an opportunity to hear Miss Hempel for the first time in one of her most successful roles abroad, Maria, in "The Daughter of the Regiment," which is to be one of the season's revivals.

#### Philadelphia Music League Meets

A meeting of the Philadelphia Music League was held Thursday afternoon, September 20, in the league rooms, 1307 Pennsylvania Building. Herbert J. Tily presided and those present included Helen Puleski Innes, Arthur Judson, Clarence Bawden, Charles Braun, Nicholas Douty and Thomas C. Martindale.

The civic importance of the league was demonstrated by requests for information from a large St. Louis publishing firm and the Musicians' Union of Philadelphia. These inquiries for specific information on certain lines of musical endeavor were made possible by the nation wide

#### CONCERT ANNOUNCEMENTS

AEOLIAN HALL - 34 West 43d Street, New York City  
FRIDAY EVENING, OCTOBER 12th, at 8.15

#### HENRIETTA CONRAD

DRAMATIC SOPRANO

Accompanist, Richard Hageman

Management: Haensel & Jones, Aeolian Hall, New York  
Steinway Piano Used

DANIEL MAYER PRESENTS

#### MISCHA LEVITZKI

IN BEETHOVEN AND SCHUBERT RECITAL

On Monday Evening, November 5, at 8.15

At Aeolian Hall, 34 West 43d Street, New York  
Tickets, \$2.00, \$1.50, \$1.00 and 75c. Boxes, \$15

Mail Orders, Daniel Mayer, Times Building, New York  
Baldwin Piano Used

#### MERY ZENTAY

VIOLINIST

First Recital, Sunday, November 4th

8.30 P. M.

at Cort Theatre, New York

Exclusive Management:

Bendix Musical Bureau, 701 Seventh Avenue, New York

AEOLIAN HALL. - NEW YORK CITY  
Friday Afternoon, October 19th, at 3 o'clock

Program of Slavic Music

by

#### Mme. ELIZAVETA KALOVA

RUSSIAN VIOLINIST

Tickets, \$2, \$1.50, \$1 and 75c. - Boxes, \$15.  
For sale at Box Office or 1005 Times Building.

Mr. James Ecker, accompanist. Steinway Piano.

Personal Representative: Mme. Sophie Zaveleff.

Direction of DANIEL MAYER

publicity already given this organization and clearly prove its usefulness.

The result of the meeting, in brief, was the instructing of Mr. Tily to name a membership committee; the appointment of Charles Braun to investigate the conditions of the Community Singing Association; Mrs. Harold Yarnall was asked to represent the league in co-operating with the aims of the Committee of Public Safety. In answer to an appeal for advice from the Musicians' Union of Philadelphia along the lines of bettering their association, etc., and relative to a move towards constructing a concert hall, studio and assembly building on the Parkway, Mr. Tily appointed Nicholas Douty, Arthur Judson and Clarence Bawden to confer with their committee. Mr. Tily was instructed by the board to interview the Chamber of Commerce in relation to the publication of a very comprehensive article compiled by the league setting forth the immense outlay in Philadelphia annually for all things musical; Clarence Bawden was appointed chairman of a committee for compiling a directory of musicians and musical organizations in Philadelphia. G. M. W.

#### Paulo Gruppe Plays in Up-State Cities

Paulo Gruppe, who returned to New York October 1 to open his season with his cello students, is appearing this week in Oswego, Rome, Utica and New Rochelle in concert and joint recitals.

**STRAND**  
THEATRE 8'WAY at 47' ST.  
DIRECTION OF HAROLD EDEL  
DAILY AFTERNOON CONCERTS 215  
Exc. SAT. SUNDAYS & HOLIDAYS  
**STRAND SYMPHONY**  
**ORCHESTRA**  
ADRIANO ARIANI Conductor

MUSICAL PROGRAM FOR WEEK OF OCTOBER 8, 1917

"Coriolanus Overture," op. 62.....Beethoven  
Prelude to "The Deluge," op. 45.....Saint-Saëns  
"Rustic Suite," op. 36.....William Lowitz  
Overture, "1812".....Tchajkovsky

#### OPPORTUNITIES

**ORGANIST WANTED**—A prominent church in Brooklyn has an opening for an organist. A young man preferred. Address "Organist," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

**FOR SALE**—Well established school of music in a prominent Colorado city; fine equipment, best location and large class; must sacrifice at one-third value. Address, Box 31, care of MUSICAL COURIER, 437 Fifth Avenue, New York.

**WANTED**—We have openings for a soprano, a tenor, a contralto and a baritone for light opera and musical comedy. This is an exceptional opportunity for singers who desire to do this kind of work. Address "J. E. R.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

**WANTED**—Tenors, basses and contraltos who can play the piano, violin and cello wanted for a high class act in vaudeville. Address, "V. V.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

**SCHOOLS AND COLLEGES.**—An opera and concert singer of international repute who has taught voice, harmony, conducted a choral society, and staged operas, both light and grand, desires a position in some first class institution as vocal teacher and coach, either for all or part of his time, with a desire for permanency. Advertiser has a general American college education, in addition to a thorough musical education, and has sung in the leading opera houses of the world. Correspondence confidential. Address "C. E. B.," care of

MUSICAL COURIER, 437 Fifth Avenue, New York.

**WANTED IMMEDIATELY**—First class accompanist and director for singer and dancer. Big time vaudeville act. Must be able to play both classical and ragtime. Also must be able to do high class solo. Good appearance. Man or woman. Experienced only need apply to Houghes, apartment 2, between 9 a. m. and 2:30 p. m., 250 West 51st St., New York City.

## GALLI-CURCI TRIUMPH OPENS FALL MUSIC SEASON AT BOSTON

**Celebrated Singer, at Her Best Vocally, Scores Her  
Third Success in "The Hub," Singing to an  
Enormous Audience at Opera House**

Amelita Galli-Curci opened the fall music season here with a splendid triumph at the Boston Opera House, where she appeared in recital on the afternoon of September 30, assisted by Manuel Berenguer, flutist, and Homer Samuels, pianist. The program was as follows: "Pastorale," Veracini; "The Lass with the Delicate Air,"



AMELITA GALLI-CURCI IN HER VIOLETTA COSTUME.

Arne; "Non so piu cosa son," Mozart; "Ah non Credea," Bellini; "Thema e Variazioni" (with flute obligato), Porch; "Under the Greenwood Tree," Buzzi-Peccia; "Sylvelyn," Sinding; "Le Papillon," Fourdrain; "Un reve," Grieg; "Que fait tu bergere," "La bateliere" and "Rondo villageoise," three pastourelles of the eighteenth

century, Weckerlin; polonaise from "Mignon," Thomas. An enormous audience was present, including some 300 or so seated on the stage. The enthusiasm of these listeners was abundant throughout the afternoon, while Mme. Galli-Curci for her part responded graciously with many bows and several extra pieces.

The famous singer was in the best of voice and gave her numbers with remarkable freedom and spontaneity. Her tones are warm and brilliant, while the voice, throughout its remarkable range, is even and smooth flowing. Unlike most coloratura singers, Mme. Galli-Curci is equally adept as an interpreter of purely lyrical music. Buzzi-Peccia's interesting and attractive song, "Under the Greenwood Tree," Bellini's "Ah non Credea" and the pieces by Fourdrain and Sinding were convincingly and eloquently interpreted, while Weckerlin's little eighteenth century group was given with light and charming sentiment. Contrasting with these, the elaborate polonaise from "Mignon," Mozart's "Non so piu cosa son" and the theme and variations of Proch were executed with astonishing brilliance and accuracy of ornamentation.

Mr. Berenguer added interest to the afternoon by an excellent performance of Chaminade's concerto in D.

V. H. S.

## WHERE THEY ARE TO BE

Christine Miller, engaged by Michigan State Teachers' Association for two concerts in Grand Rapids, November 1 and 2.

Margarete Matzenauer, booked for a concert in Selma, Ala., October 26, following her New Orleans appearance and on her way back from the Pacific Coast to New York.

Leginska engaged by the Schubert Club of St. Paul, Minn., for a recital, Saturday, October 27, following her appearance in Des Moines on October 26.

Paul Althouse, song recital in Flint, Mich., November 2.

Arthur Middleton, baritone, joint-recital with Claudia Muzio on the T. Arthur Smith's Ten Star Series at the National Theatre, Washington, D. C., October 26.

Wynne Pyle, pianist, joint-recital with Efreim Zimbalist, Lancaster, Pa., January 9.

Grace Kerns, soprano, with Marcato Club, Clarksburg, W. Va., December 6.

## Hubbard-Gotthelf Bookings, Season 1917-18

October 11, New York.	December 21, Philadelphia.
October 13, New York.	December 27, New York.
October 16, New York.	January 1, Wollaston, Mass.
October 17, New York.	January 3, Boston.
October 18, New York.	January 7, New York.
November 1, New York.	January 8, New York.
November 5, New York.	January 9, Melrose.
November 6, New York.	January 10, New York.
November 8, New York.	January 11, Beverly, Mass.
November 9, Philadelphia.	January 15, Willimantic, Conn.
November 14, Bridgeport.	January 17, Newburyport, N. H.
November 15, Hackensack, N. J.	January 18, New York.
November 17, Oxford, Ohio.	January 22, Springfield, Mass.
November 20, Akron, Ohio.	January 24, Philadelphia.
November 22, New York.	January 25, New York.
November 23, New York.	January 29, Gardner, Mass.
December 10, New York.	February 4, New York.
December 11, New York.	February 5, New York.
December 14, New York.	February 7, New York.
December 20, Philadelphia.	

## Sundelius' Concert Activities

Although actively engaged in preparing her numerous roles for the coming Metropolitan season, Marie Sundelius will none the less have a series of concert appearances to fill prior to the opening of the Metropolitan. Among these are Chicago, October 7; New York, Carnegie Hall, October 13; Newark, October 14; Rochester, October 16; Batavia, October 19; Buffalo, October 20, and Ithaca, October 22, while Columbia University remains for November 10.

## "Jackies" to Make Music

Uncle Sam's sailors are going to be certain of plenty of recreation during their period of training, according to plans just made public by the Navy Commission on Training Camp Activities. Under the direction of Thomas J. Egan, of the Navy Commission, five experts will have started out to gather information on the amount and kind of recreation that "Jack" is enjoying now, and on their reports will be built the plan for recreational work to be carried on in and around the naval training stations this winter.

This applies especially to musical entertainment, as the survey will include the concerts in the stations and the amount of singing that the sailors themselves are doing. Following this report song leaders will be placed as soon as the right leaders can be developed, in all the thirty-one naval training stations of the United States by the National Committee on Army and Navy Camp Music, which is co-operating with the training camp committees of the War Department in making singing units of the United States fighting forces. This work has been already made a permanent part of the training camps for the soldiers. It has also been started in the Great Lakes Naval Training Station, and at the Philadelphia Navy Yard.

## Dubinsky Engaged for Schumann-Heink Tour

Vladimir Dubinsky, cellist, has been engaged to appear with Mme. Schumann-Heink on her concert tour, opening in Chicago, October 21. A New York program is booked for November 3, at Carnegie Hall, and one December 8, in Boston. Appearances follow in Washington, D. C.; Louisville, Ky.; Cleveland, Ohio; Worcester, Mass.; Rochester, N. Y.; Buffalo, N. Y.; Indianapolis, Ind.; Providence, R. I.; Allentown, Pa., etc.

## "Senator" Middleton, Baritone

"Good morning, Senator," was the greeting extended to Arthur Middleton, the genial baritone, as he stepped from the elevator of a prominent Chicago hotel recently.

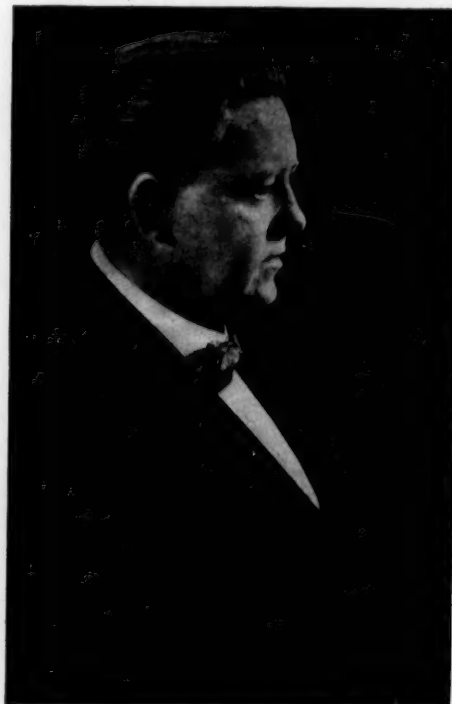
"Good morning," answered the singer, somewhat nonplussed but still wishing to be agreeable.

"And what has the Senator got to say this morning?" continued the gentleman, with notebook ready and pencil poised.

"Not much, except that I haven't accepted any nomination yet. Just what State elected me to the Senate, may I ask?"

"Why, surely, you are Senator Borah, of Idaho," replied the now nonplussed newspaper person.

"Sorry," answered the American baritone, "but I can't claim that distinction, much as I'd like to. No, I'm only



ARTHUR MIDDLETON,  
The eminent baritone.

Arthur Middleton, from down Iowa way. When my singing career is over, I may try the senatorial game; but at present the operatic one keeps me pretty busy."

And even then the newspaper man didn't know whether he was being "joshed," so strong is the resemblance between the Senator from Idaho and the baritone from Iowa.

Arthur Middleton will give his first song recital in New York at Aeolian Hall, Monday evening, October 29. This will be the first opportunity of the New York public to hear the splendid baritone in an entire program of songs, and keen interest is already being shown in the event.

## GRACE BONNER WILLIAMS

SOPRANO

Home Address: 32 Ashland Street

Taunton, Mass.

## NICOLA OULUKANOFF

EMINENT RUSSIAN BARITONE

CONCERT—OPERA—ORATORIO—RECITAL  
VOCAL INSTRUCTION

Studio: 295 Huntington Ave.

Boston

## MELBA FARRAR KREISLER

AND

## PADEREWSKI

Direction: C. A. ELLIS  
Symphony Hall, Boston

## EVELYN JEANE SOPRANO

Concert—Oratorio—Recital Management: A. H. HANDLEY  
160 Boylston St. Boston

## LAURA LITTLEFIELD

SOPRANO Address: 57 St. Stephens Street, Boston, Mass.

## LILLIA SNELLING

CONTRALTO Four Years with Metropolitan Opera Co.  
131 NEWBURY STREET BOSTON

## ARTHUR J. HUBBARD VOCAL INSTRUCTOR

Assistants: Vincent V. Hubbard  
Caroline Hooker

SYMPHONY CHAMBERS, BOSTON

## MARTHA ATWOOD BAKER SOPRANO

Management:  
A. H. HANDLEY  
160 Boylston St. Boston

# HEINRICH GEBHARD

# PIANIST

Management:

A. H. Handley, 160 Boylston St., Boston  
Pacific Coast: Jessica Colbert, 641 Post St., San Francisco



## BALTIMORE

Baltimore, Md., October 4, 1917.

The Baltimore musical season will be opened, as usual, by the Baltimore Symphony Orchestra, now in its third season, and making noteworthy progress each year under the direction of Gustav Strube. A recent interview with Mr. Strube found him contemplating, with pardonable pride, a winter's program that embraces such works as Beethoven's seventh symphony, Tchaikowsky's fifth, the "Trauermarsch" from "Götterdämmerung," the overture, "Le Roi d'Ys," and the "Sakuntala" overture, among others. He is increasing the string choir by sixteen instruments—violins and cellos. The orchestra is still subsidized by the city, in order that popular prices may prevail, thus opening up this portion of musical literature to large numbers of people who would otherwise never be able to hear a symphony. The final rehearsal for each concert is given at one or another of the city high schools, preceded by a short descriptive lecture; in this way adding musical education that is of definite value to the curriculum. The concerts are to take place on October 19, November 16, December 28, January 25, February 15, March 22, and April 19; the list of soloists includes Sophie Braslau, contralto; Arthur Shattuck, pianist; Irma Seydel, violinist; Mischa Levitzki, pianist, and the Orpheus Club, a local male choir, which will sing Grieg's "Land-kennung."

## Baltimore String Quartet

In the same breath with the symphony, one feels inclined to mention the Baltimore String Quartet, which is made up of members of the orchestra. Its personnel is unchanged—J. C. Van Hulsteyn, first violin and director; Orlando Apreda, second violin; Max Rosenstein, viola, and Bart Wirtz, cello. This organization has, for the past two seasons, given the most delightful concerts possible, of a sort that has never before been given here. The Peabody Institute Art Gallery, with its beautiful pictures, is arranged salon fashion, with chairs scattered in friendly manner about the group of instruments in the center; and in this intimate entourage the four excellent artists of the quartet give chamber music as it should be given. The concerts will be on the evenings of November 20, January 8, February 19 and April 9. The soloists have not yet been announced.

## Hopkinson and Smock in Concert

On September 27 an evening musicale was tendered to senatorial and congressional Masons by one of the Masonic Orders of Washington. The Maryland Grand Lodge Choir, composed of Baltimore singers, was engaged to present the evening's program. The beautiful timbre of the choir and its excellent ensemble work made a fine impression on the Washington audience. Merrill Hopkinson, baritone, and Hobart Smock, tenor, two genuine artists on the roster of the choir, sang respectively, "It Is Enough" and "Total Eclipse."

## Woolford-Cutchin Recital

Jeanne Hurst Woolford, contralto, and Esther Cutchin, pianist, gave one of the pre-season musicales with much success some two weeks ago.

## Mt. Vernon Choir Bureau

Some twenty-two choir vacancies were filled during the month of September by the Mt. Vernon Choir Bureau and its enterprising head, Frederick R. Huber. Among the more important engagements made were those of George Paynter Hopkins, tenor, at St. Michael and All Angels' Church; Thomas Marshal Forsythe, tenor at First Methodist Church and Eutaw Place Temple; Hazel Fox, alto, at Har Sinai Temple; Mrs. Nennsinger, alto, at First Lutheran Church; Ruth Sauerwein, soprano, at Ascension Church; Lester Mathews, bass, Christ Church; Edwin Davis, bass, Mt. Vernon Methodist; Eugene Martenet, bass, Faith Presbyterian, and Bruce Emmett, tenor, at First Unitarian Church.

Another engagement of much interest is that of Miss Church, soprano, of Washington, who is to sing at Mt. Vernon Church and Eutaw Place Temple. Miss Church is heralded as an unusual singer with a magnificent voice.

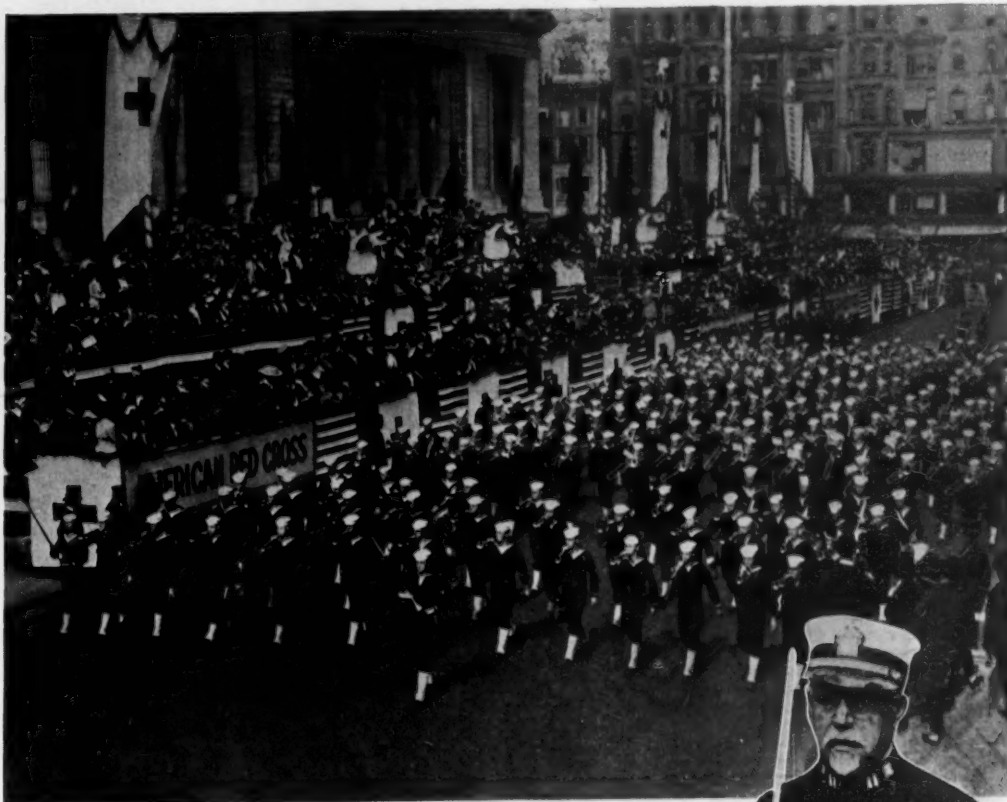
D. L. F.

## Ellmer Zoller has Busy Season in Prospect

Ellmer Zoller, the pianist-accompanist, returned recently from Pittsburgh, where he played the accompaniments for Helen Stanley, whose recital there was a genuine triumph for this artist. A season, heavily booked, promises to keep Mr. Zoller busy the major part of the winter. In addition to having acted as accompanist for Olive Fremstad and for Reinhold Warlich—two seasons with each—Mr. Zoller has appeared in a similar capacity with Clarence Whitehill, Theo Karle, May Peterson, Alice Verlet, Lucy Gates, Marcella Craft, Clara Clemens, Theodore Spiering, Corinne Welsh, David Hochstein, Marie Morrissey, Alois Trnka, Elizabeth Wood, Vera Barstow, Emma Roberts, Mary Gailley, Eleanor Cochrane, Hans Kronold, Sue Harvard, Vernon d'Arnalle, Edgar Schofield, Enrichetta Onelli, Amy Grant, and others.

## Lenora Sparkes Doubly Patriotic

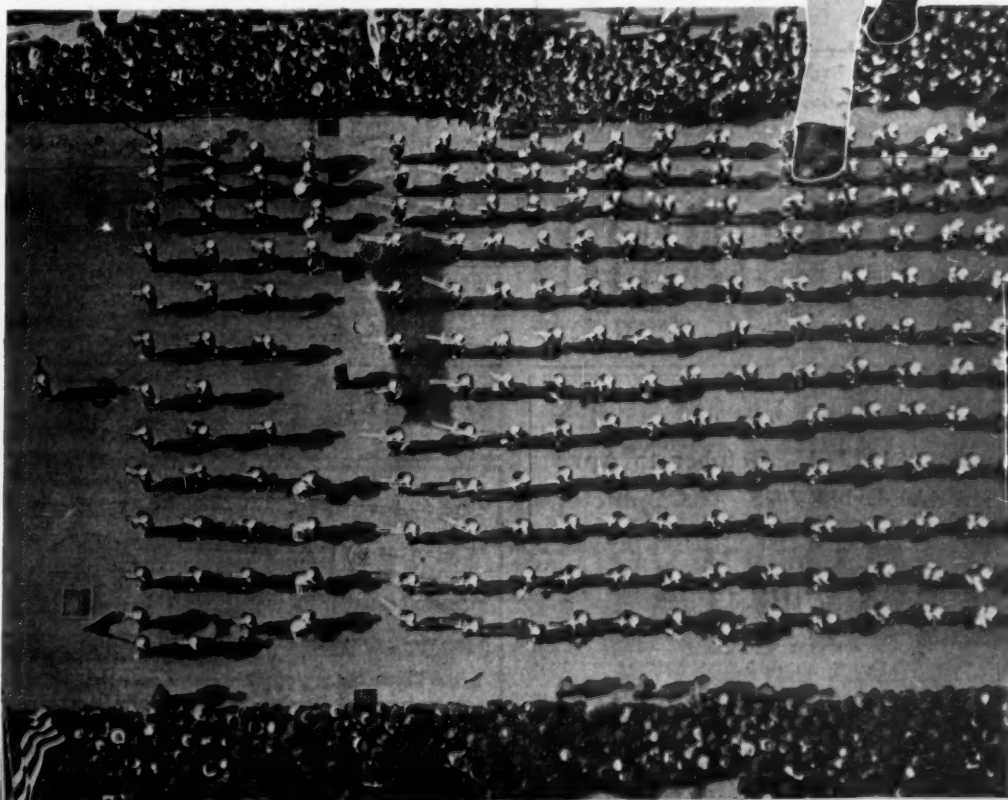
Lenora Sparkes, soprano of the Metropolitan Opera Company, who is to appear at the Christmas Cheer Fund Benefit at the Academy of Music, in Philadelphia, this evening, October 11, is very much interested in all things appertaining to the war. Although all her male relations are fighting for England, she is just as interested in our boys of the navy under whose auspices the benefits will be given. Besides her artistic services, she has sewed for four and five hours a day making bandages, bed pads, hospital shirts and many other garments for the comfort of Uncle Sam's boys at the front.



## SOUSA AND HIS NEW BAND.

Here is Lieut. John Philip Sousa, U. S. N., marching down Fifth avenue, New York, in the great Red Cross parade of October 4, at the head of the greatest and most unique band which he ever led, notwithstanding his years of experience. It is the new band attached to the Great Lakes Naval Training Station at Lake Bluff, Ill. From its membership new naval bands are being constantly formed. John Philip Sousa, who would figure among the great names of American music if he had never done more than write "The Stars and Stripes Forever," volunteered to give up his entire time and an assured income of many thousands of dollars to accept the rank and pay of a United States naval lieutenant just to train these youngsters. Nobody who has heard this extraordinary band of Sousa's will ever forget the wonderful inspiration that there is in the huge choir of instruments played upon by something like 250 vigorous young musicians. That choir of twenty-three trombones must be like unto the one which brought down the walls of Jericho in Bible days. The perfection of ensemble to which this huge body has been brought in a very few weeks by Lieutenant Sousa is only another proof of the transcendent abilities which are his.

Two upper photos copyrighted by Western Newspaper Union; lower one by Underwood and Underwood.





## CHICAGO'S MUSICAL SEASON OPENS AUSPICIOUSLY

Crowded House Heartily Applauds Opening Performance of Boston English Opera Company—Christine Miller A Great Favorite—Interesting Lecture Talk at MacBurney Studios—Hans Hess to Teach Exclusively—Season Bright for Adolf Brune—Rose Lutiger Gannon Opens Busy Season—Flonzaley Quartet's Concert Series—American Conservatory and Chicago Musical College Notes—Other Local Happenings

Chicago, Ill., October 6, 1917.

If an audience which filled the large Strand Theatre to the last seat and manifested its appreciation of the singers is any criterion, the opening night of the Boston English Opera Company on Monday evening was a huge success. Plaudits and flowers for the principals were numerous and Manager Edward M. Beck may well have been pleased with the reception of his company. It is his endeavor to give as good performances as possible at popular prices, and if all presentations are on par with that given the opening night they will be well worth patronizing.

Verdi's "Trovatore" opened the company's season; and taken as a whole it well deserved the spontaneous applause the public accorded it. Hazel Eden, the prima donna of the occasion, is not unknown here, having sung with the Chicago Opera Association. Given a big opportunity to show what she could do, Miss Eden made the most of it and accomplished excellent results. Possessed of a soprano voice of charming quality, used with intelligence and skill, and a pleasing personality, she won her listeners from the start. Her every appearance will undoubtedly be a center of interest for her many new and old admirers and friends. Manrico, as sung by Joseph Sheehan, deserves only words of praise. He shared with Miss Eden in the success of the night. Elaine de Sellem portrayed Azucena effectively, albeit her voice at times became hard, especially in the upper register. Count di Luna, sung by Arthur Deane, Fernando by Francis Tyler, and Inez, by Helen Hall, were capably done.

The orchestra was carefully guided by Selli Simonson and gave a good account of itself, as did the chorus, which is pleasing to look upon as well as to listen to.

Throughout the weekly performances there were alternate casts drawn from some twenty principals. Joseph F.

Sheehan and William Wegener alternated as Manrico, Hazel Eden, Florentina St. Clair and Agnes Scott Longan in the part of Leonora; Elaine de Sellem and Alice May Carley as Azucena; Arthur Deane and Lemuel Kilby as Count di Luna. There are performances every evening, including Sunday, and Wednesday and Saturday matinees. Next week's bill will be Flotow's "Martha."

### Kinsolving Musical Mornings

As has already been announced in the MUSICAL COURIER, another series of the fashionable Kinsolving Musical Mornings, which are extremely popular with music loving social leaders here, will be given at the Blackstone Hotel this season. Miss Kinsolving has engaged ten recitalists of international reputation for the five concerts, which promise to excel in every way the delightful early morning musicales of last winter.

The schedule for the entire season will be as follows: Tuesday, November 6—Margarete Matzenauer, soprano; Percy Grainger, pianist. Tuesday, November 20—Theo Karle, tenor; Mischa Levitzki, pianist. Tuesday, December 11—Anna Case, soprano; Francis Macmillen, violinist. Wednesday, January 2—Pablo Casals, cellist; Adelaide Fischer, soprano. Tuesday, January 15, Eddy Brown, violinist; Arthur Alexander, tenor.

### Why Musicians Get Rich

Rudolph Reuter, the pianist, en route home from Elmhurst, west of Chicago, was hitting it up at a pretty lively clip while passing through the suburb of Cicero (not yet pronounced Kikero!), a short time ago. His auto seemed to be running with exceptional smoothness, balmy was the air, and rest and contentment pervaded his spirit. Suddenly the ominous pattering of a mounted minion of the law caused dissonance of the tranquillity. There were a few warning honks, and the maestro was rudely ordered to draw up to the curb. Numbers, name, ancestry, religious convictions, political status, etc., were carefully noted down, the most inconvenient hour for a court appearance seemingly carefully chosen, and Rudolph Reuter was a free man once more, for the time being.

### Christine Miller Opens Musical Season

That ever popular artist of song, Christine Miller, had the honor again this season of opening Carl Kinsey's series of artist recitals at the Ziegfeld Theatre, as well as the Chicago musical season. That Miss Miller is as beloved as ever was evidenced by the crowded house she attracted so early in the day—these recitals commence at 11 o'clock—on Wednesday morning, as well as the abundance of applause tendered her before and after every number. The

gifted contralto's ability in program making is so well known that when a program by Christine Miller is announced one is always sure that it will contain songs that will please all. This occasion was no exception to the rule, and Miss Miller offered her listeners an interesting and delightful list of songs, containing several native composers' works. Her first group comprised "Five Old English Songs," written for and dedicated to Miss Miller by Alfred G. Wathall. "Three Persian Love Songs" by that prominent composer, Louis Victor Saar, now located in Chicago, followed, which were indeed captivating in themselves and made a very favorable impression. Other songs on the program written for and dedicated to Miss Miller were "The Sailor's Wife," by H. T. Burleigh, and "Out Among the Heather," by William Lester. Miss Miller also sang "Autumn" (Arensky), three Fourdrain songs, and numbers by Arthur Foote, Fisher, Sidney Homer and Oley Speaks. Several encores were demanded, and the charming artist responded with "The Marseillaise," Mrs. Beach's "The Year's at the Spring," and "The Star Spangled Banner," which were received with great demonstrations of approval. These columns have often contained words of commendation for Miss Miller's admirable art and intelligence; repetition, therefore, is not necessary here. Miss Miller has an enviable place in the hearts of Chicagoans which few recitalists can boast of today.

Catherine Pike played excellent accompaniments.

### Interesting Lecture Talk at MacBurney Studios

Always with an eye to interesting and broadening his students in every way possible, Thomas N. MacBurney plans this season to have many interesting talks on painting, literature and the kindred arts. The first of these, given last Monday evening by James E. MacBurney, a brother of the prominent vocal instructor and a well known mural painter, was listened to by a large and attentive gathering. Mr. MacBurney's talk on painting and music, during which he illustrated many excellent pictures of mural art by painters of note, proved highly interesting and disclosed that he is well versed in his art.

### Hans Hess Teaches Exclusively in Private Studios

Since the opening of his private studio at 522 Fine Arts Building, Hans Hess, the popular cellist and teacher of that instrument, has been exceptionally busy. Mr. Hess teaches exclusively in his Fine Arts studio, where he can be found at almost any time and always busy. Inasmuch as he has had several inquiries for ensemble work, the well known cellist has decided to hold ensemble classes, which is a good opportunity for violinists, pianists and cellists alike to avail themselves of Mr. Hess' ability in this line. One of his professional students, Annie Slack, who has just returned from a successful concert tour throughout the country, has refused many offers to go on the road in order that she may remain in Chicago this season and continue her studies with her able instructor.

### Season Bright for Adolf Brune

Located now in his own studio in Kimball Hall, Adolf Brune, the widely known composer and teacher of piano, harmony and all branches of composition, has a very large class of students. New pupils are enrolling all the time and Mr. Brune anticipates his busiest season. During the season he will present many of his advanced students in recital, for which they are well equipped. Mr. Brune has found time to write some new compositions, which, like many others of his, will be found on numerous programs in the near future.

### A Few of Warren Proctor's Engagements

Already Warren Proctor, one of the active members of the Chicago Opera Association, has filled several engagements. During the week the gifted tenor sang at Independence and Monchister, Iowa, featuring American songs by Scott, Burleigh, Lester and Protheroe.

### Walter Spry's Annual Recital

Walter Spry will play his annual piano recital in the Playhouse, Sunday afternoon, October 28. Among the important novelties presented will be the ballet music from "Rosamunde" by Schubert and the mood pictures, op. 85 by Dvorak.

### Rose Lutiger Gannon Opens Busy Season

Judging from the numerous engagements already filled and to be filled in the near future, Rose Lutiger Gannon, Chicago's prominent contralto, will have an especially active season. She has been engaged to take part in the big celebration on the Municipal Pier on Chicago Day, October 9; by the West End Woman's Club for a pro-

## FRANCESCO DADDI

Specialist in Voice Placing and Coaching for Opera, Stage and Recital  
Studio: 720 Fine Arts Building, Chicago, Ill. Harrison 5755

## BUSH CONSERVATORY

KENNETH W. BRADLEY, Pres.

EDGAR A. NELSON, Asso. Dir.

### EXPRESSION MUSIC LANGUAGES



Only school in Chicago combining faculty of famous artists and attractive student dormitories

Fall Term Opens Sept. 17th

Faculty of Sixty Includes

Charles W. Clark  
Herbert Miller  
Mrs. Justine Wagner  
William Ortel

Mrs. Julie Rye-King  
Edgar A. Ortel  
Howard Leach  
Edgar A. Nelson

Edward Collins  
Grace Stewart Potter  
Bertha Bowman  
H. Wilhelm Nordin

Master-class for Violinists conducted by Theodore Spiering

Write for catalog and full information to

EDWARD H. SCHWENKER, Sec'y. 800 North Clark Street, CHICAGO

After 11 years of most successful teaching in

MAURICE

VERA KAPLUN

BERLIN  
and  
VIENNA  
returned to  
CHICAGO

## ARONSON

PIANIST-PEDAGOG CONCERT-PIANIST  
Residence Studio: 4645 Greenwood Avenue,  
Chicago. Phone: Drexel 3387.

Wichita Symphony Orchestra  
Season 1917-18, October to April  
RAFAEL NAVAS - Conductor

## HERMAN DEVRIES

Formerly Baritone with the Metropolitan Opera House, New York; Covent Garden, London; Grand Opera and Opera Comique, Paris; Theatre Royal de la Monnaie, Brussels, Etc.

VOCAL TEACHER

MRS. HERMAN DEVRIES ASSOCIATE VOCAL INSTRUCTOR  
Studio: 518-528 Fine Arts Building Chicago, Ill.

## THOMAS N. MAC BURNNEY

BARITONE  
Voice Production Song Recitals  
Suite 609, Fine Arts Building  
Chicago, Ill. Phone, Wabash 8933

## NICOLAY

Reengaged for seventh season as leading Bass with Chicago Opera Association.  
CONCERT, ORATORIO, RECITAL.  
Private singing lessons during the summer.

Address: Concert Bureau, JULIUS DAIBER, Auditorium Theatre, Chicago, Ill.

## ADOLF BRUNE, Pianist

Piano and all branches of composition taught.  
821 Kimball Hall Building, Chicago, Ill. Phone Wabash 1301

## MARGUERITE BUCKLER

LYRIC SOPRANO Chicago Opera Association  
For dates and prices address: CONCERT BUREAU, Julius Daiber, Auditorium Theatre, Chicago, Ill.

## WILLIAM BECK

Leading Baritone Chicago Opera Association  
Concert - Recital  
Address: Julius Daiber Auditorium Theatre, Chicago

## VILONAT Teacher of SINGING

141 West 79th Street - New York City

## GILDEROY SCOTT

CONTRALTO

Available Concerts, Oratorios, Recitals

848 Wilson Ave., Chicago, Ill.  
Phone Edgewater 4805



## Aurelia ARIMONDI

Specialist in Voice Placing and Coaching for Opera, Stage and Recital  
Studio: 929 Kimball Hall Chicago, Ill.

## WARREN PROCTOR, Tenor

Chicago Opera Association  
1945 So. 9th Ave., Maywood, Ill. Phone, Maywood 1615

## JAMES GODDARD

...BASSO...

Artist of Covent Garden, Imperial Opera, Vienna and Montreal Opera Company  
Ruth Kay, Violinist Robert Yale Smith, Pianist-Accompanist  
Director AFFILIATED LYCEUM BUREAU OF AMERICA  
Address—948 Edgewood Place Chicago



gram on October 12; the Catholic Woman's League, Fine Arts Building, October 20, and to give a recital at Winona, Minn., October 29. Besides her recital and concert engagements Mrs. Gannon teaches a large class of voice students.

#### American Conservatory Items

The operatic department of the American Conservatory of Music has resumed its rehearsals under the direction of Ragna Linne, E. Warren K. Howe and Charles la Berge.

Public performances in costume will be given during the winter in the new Kimball Hall, giving the students practical experience in operatic roles, a very necessary asset for those who intend entering the operatic field.

The registration of pupils at the American Conservatory of Music is unusual this fall, exceeding even that of last year, which was the largest in the Conservatory's history.

#### The Flonzaley Concert Series

The Flonzaley Quartet will give a series of three Monday afternoon concerts, at the Playhouse, on November 12, December 3, and January 7, under the direction of Rachel Busey Kinsolving.

#### Artists to Appear under Mrs. Levy's Direction

Visiting and local artists who will appear in recitals under the direction of Helen L. Levy, this season, at the Playhouse are: Maximilian Pilzer, violinist; Lillian Wright, mezzo-soprano; Beryl Rubinstein, pianist; Edouard Dufresne, baritone; Catherine Glick, pianist; the Misses Sutro, pianists (two-piano recitals); Bertha Beeman, contralto; Tina Lerner, pianist; Elias Breeskin, violinist; Leila Royer, dramatic-soprano; Wilhelm Nordin, baritone; Mrs. Charles Lobdell, soprano; Priscilla Carver, pianist; Carl Friedberg, pianist; Maurice Dambois, cellist; Mabel Cox van Grove, soprano; Isaac van Grove, pianist; Mary Cameron, pianist; Edward Collins, pianist; Elizabeth and Ellen Townsend, lyric sopranos; Roger Bromely, baritone.

#### Chicago Musical College Notes

The weekly concerts of the Chicago Musical College began Saturday morning at 11 o'clock with a students' program. Three pianists were represented on the program. Margaret Wilson played a tarantelle by Liszt, Miss Wyneta was heard in Debussy's "Reflets dans l'Eau," and Kathryn Whitfield in the C sharp minor prelude by Rachmaninoff and Scott's "Danse Negre." The violinists were Carl Rink, who played two transcriptions by Kreisler, and Ilse Niemack, the first movement of Tchaikowsky's concerto. Four vocalists appeared. Murre Bonchard sang "Hail, Hall of Fame," from Wagner's "Tannhäuser," Marie Pruzan, "Ritorna Vincitor," from Verdi's "Aida," Marie Doyle, the "Bell Song" from "Lakmé," and Edna Kellogg, Liá's aria from "L'Enfant Prodigue," by Debussy, and "Bimba Bimbetta," by Sibella.

Previous to the concert Felix Borowski, president of the Chicago Musical College, delivered the first of a series of lectures on the "History of Music."

#### Notes

The Edgewater Beach Hotel, on Sheridan road, has inaugurated a series of Sunday afternoon musicales to be given in the Colonial Room, commencing Sunday, October 7 at 4 p. m., presenting representative artists under the direction of Esther Mullin Palmquist. Hazel Eden, the gifted soprano of the Boston English Opera Company, is the soloist for the first concert, and Sybil Sammis MacDermid, the widely known soprano, and her composer-accompanist husband, James G. MacDermid, will furnish the program for the second musicale.

The International College of Music, Expression and Dancing presented an "Evening of Africa," with views, in honor of Mr. and Mrs. Wyatt, of Prince Edward Island, Canada, Saturday evening in the college suite in the Auditorium Building. This was also a farewell evening to Mme. Stephalie.

JEANNETTE COX.

#### Gustav L. Becker Red Cross Recital

Gustav L. Becker, director of the American Progressive Piano School, composer, lecturer, etc., announces a benefit recital for the Red Cross at Country Life Exposition Hall, Grand Central Station, Saturday afternoon, October 13, at 3 o'clock. He will play "an appropriate program of piano pieces and improvisations," so says the announcement. Ladies attending, who bring with them and ply their knitting needles during the recital will be admitted free.

#### Opening of the Createore Grand

#### Opera Company's Season

The Createore Grand Opera Company, under the personal direction of Giuseppe Createore, will begin its extensive tour at the Stamford Theatre, Stamford, Conn., on October 15.

Bizet's opera "Carmen" will be presented, the cast including Marguerite Beriza, Boscacci, Marina and Kaufman. Many prominent people from New York are planning to attend.

#### Merle Alcock's Western Tour

On October 22 Merle Alcock will leave New York for a tour of the Middle West under the direction of Horner and Witte of Kansas City. The popular contralto will appear in a series of sixteen concerts, embracing a number of cities where she appeared last season, and where her splendid art has made her a general favorite.

#### Effa Ellis Perfield Lectures

Effa Ellis Perfield goes to Washington, D. C., Saturday, October 13, where she will give a chalk talk on her philosophy of inner feeling, reasoning and drills and apply it to a lesson on rhythm, memorizing and 627,200 modulations, at Studio Hall, 1219 Connecticut avenue, Washington, D. C. Teachers and mothers are invited.

Mrs. Perfield will also talk on her pedagogy to the members and friends of the Young Women's Club, East Orange, N. J., October 17, at 8 p. m., at the clubrooms on Clinton street. This club has about one hundred members, has been in existence about four years and owns its own house. It keeps its members well posted on the new and good things in art, music and business.

#### Rasely Actively Rehearsing

George Rasely, the brilliant young tenor whose recent entrance into the light opera field was cause for much interesting comment is actively engaged in rehearsal for the coming performance of "Chu Chin Chow," the great Oriental fantasy which is to be produced by Elliot Comstock and Gest, opening at the Manhattan Opera House October 15. Mr. Rasely has one of the star parts in this production and will sing a number of beautiful arias specially written for him.

#### Montreal Acclaims San Carloans

Fresh from its remarkable New York run, the San Carlo Opera appeared in Montreal recently and repeated there the feat of turning away at least 1,000 persons from the

opening performance, a benefit for the Red Cross. Over \$1,000 was turned over to that institution. The Montreal Gazette said of "Gioconda," the opening opera: "A success was scored last evening at His Majesty's Theatre with the opening performance of the San Carlo Grand Opera Company, that was reminiscent of the Montreal Grand Opera Company, in its palmiest days." The Daily Star was equally enthusiastic in its appraisal of the San Carlo Opera achievements under Fortune Gallo.



**Tafel**  
INC.

**Cowns Wraps**  
**Tailleurs**

206 West 44th Street  
Opposite Hotel Astor N.Y.C.

Many who are publicly prominent permit Mme. Tafel to heighten their individuality through creating for them distinct style personalities.



## IDELLE PATTERSON

### The Successful Lyric-Coloratura Soprano

Sang 50 concerts during the past season, including engagements with the Opera Comique at the Lyceum Theatre, New York, also appearances with the following distinguished artists:

YSAYE at New Haven and Waterbury, Conn.,  
KREISLER and  
CASALS at the Biltmore Friday Morning Musicale,  
GODOWSKY at the New York Mozart Society,  
ZIMBALIST at Jersey City High School, and others.

Engaged for Spring Tour 8 weeks, beginning April 7, 1918, with the

MINNEAPOLIS SYMPHONY ORCHESTRA

AVAILABLE FOR CONCERTS AND ORATORIOS

Management: R. E. JOHNSTON

1451 Broadway

New York City

## FOUR GREAT GENERALS

ALEXANDER

CAESAR

NAPOLEON

GEORGE WASHINGTON

## A GREAT TENOR

# Lucien Muratore

CHICAGO OPERA ASSOCIATION



ARTHUR

# HERSCHMANN

"BARITONE VOICE OF EXTRAORDINARY BEAUTY AND RANGE."

MR. DAY—Baltimore American.

"Has earned and maintained a place among the elect of concertizers."  
—New York American, Nov. 10th, 1916.

Address, V. M. LEROY, Secretary, 57 West 78th Street, NEW YORK  
Telephone 7737 Schuyler

## A REAL AMERICAN MUSIC CONVENTION

(Continued from page 5.)

slipped into the programs, but of course in these days of the Anglo-American alliance the British and Yankee composers are one.

## Opening Day

Sunday, September 30, marked the initial day of the American Music Convention and the proceeds were for the benefit of the Red Cross.

As I wired the *MUSICAL COURIER* last week, the Lockport Festival Chorus, Alfred Jury, conductor, opened the proceedings and also sang later. It is a finely trained body and sings with spirit and technical mastery. The Apollo Quartet, of Boston, delighted with refined and sympathetic song. The four artists are William Whittaker, tenor; Lyman Hemenway, tenor; John Smallman, baritone; Alex Logan, bass. Prayers, Scripture readings and addresses were held by Rev. M. G. L. Rietz, Rev. S. J. Clarkson, Rev. G. A. Papperman, Rev. J. Webster Bailey, Rev. J. W. M. Schauer, Rev. B. M. Swan, Rev. Henry A. Pierce. Thomas Williams, tenor, sang earnestly and well. Helen Alexander is a soprano of agreeable voice. Meta Christensen, contralto, made a marked impression. Lucy May Van de Mark challenged admiration with her steadiness of tone, breath control, and sincere feeling. Prof. Griggs impressed his auditors with the clearness and conviction represented in his oratory. Sascha Jacobinoff, the violinist, scored a ringing success. His tone, technique, and temperament were in grateful evidence. Harriet Ware's "The Cross," made a deep impression, soulfully sung by Bertha Lansing Rodgers. Olga Paradowska, a child soprano, was heard in "The Holy City."

## Monday's Session

Monday, October 1, opened with more excellent singing by the Apollo Quartet. Mayor Gold made a terse but warmhearted speech of welcome. Prof. Erb, presiding officer of the convention, was introduced by Rev. Papperman and delivered a pithy and incisive greeting. Lynn B. Dana spoke technically on "Standardization." Alado Paradowska, a boy pianist, showed facility in MacDowell pieces. Bessie Bown-Ricker read child verse in charming style. Mabel Davis Rockwell, soprano; Maud Kraft, pianist; Olga Paradowska and Isaac K. Myers all pleased their hearers and received warm applause. The Rochester Festival Chorus, Oscar Gariessen, conductor, revealed itself to be a potent body of singers with remarkably good vocal quality. Charles W. Clark, that master interpreter of song, won his way into all hearts with two groups of lyrics, performed with all the typical Clark art, vocal polish and style. "A Messenger," by Sturkow-Ryder, made a deserved hit in Mr. Clark's irresistible interpretation. It is a most attractive song. "A Ballade" and "When I Walk with You," atmospheric and colorful compositions

by Arthur Hartmann, also captured the fancy of the house. Sascha Jacobinoff made a welcome reappearance and his warm and musicianly performances of Goepp's "Lullaby" and Zeckwer's "Scherzo" and "Voyage's Chant" were received with acclaim.

## Third Day, October 3

The Apollo Quartet continued its melodious initiation of the morning and evening sessions of the third day of the tonal doings at Lockport.

Maude Tucker Doolittle, pianist, gave a "Polonaise Americaine" (why the French title?) by Carpenter, "Serenade" by Campbell-Tipton, and "Valse de Concert" by Frank La Forge. Of the three, the last named was the most euphonious and pianistic. W. H. Hoerrner, of Colgate University, spoke on "Community Work," and a general discussion followed which brought out valuable viewpoints and experiences. Ethel Hague Rea, soprano, did songs by Gow, Richard Hageman ("May Night"), Crist and Woodman, and exhibited excellent vocal command and interpretative insight. The Hageman number seemed to please the audience particularly.

Elinor Whittemore, violinist, an attractive stage figure, demonstrated that she is an adept on her instrument, from which she draws a voluminous and well modulated tone. Also she plays with technical accuracy and taste. A set of "Indian Sketches" by Cecil Burleigh was notable chiefly because of the piece called "From a Wigwam." It is a lovely cantilena melody. Spalding's "Alabama" and Grasse's "Scherzo" resulted in a rousing encore for the performer. Thomas Williams, tenor, with a small but pleasant voice, presented three songs very acceptably.

Followed a remarkably stirring piece of oratory, "What Is Worth While in the Fine Arts," spoken by Hon. Woodbridge N. Ferris, former Governor of Michigan. His topic covered a wide range of ground, but he made every moment of his remarks interesting because of his sincerity, his eloquence, and his true gift for public speaking. His main emphasis was laid on the lack of interest displayed by American municipalities in bringing the fine arts nearer to the people, and on the duty musicians should feel individually toward remedying that condition in their own field.

Elizabeth Siedhoff, one of the two exceedingly capable official accompanists and solo pianist too, was down for a sonorous and appealing "Prelude" by Whelpley, a piquant "Chromatic Etude" (why the French title?) by Fay Foster, and two shorter morceaux by Crist and Harriet Cady. Harriet Story Macfarlane represented one of the artistic high water marks of the week. Her singing was informed with intelligence and with feeling, and her well chosen little explanatory speeches heightened the effect created by her renderings. She scored especially in Cadman's "Calypso," Kramer's "The Last Hour," and Gena Branscomb's "Only to Thee."

The Clef Club of Buffalo, Alfred Jury, conductor, sang its way into favor very quickly with two Hadley works,

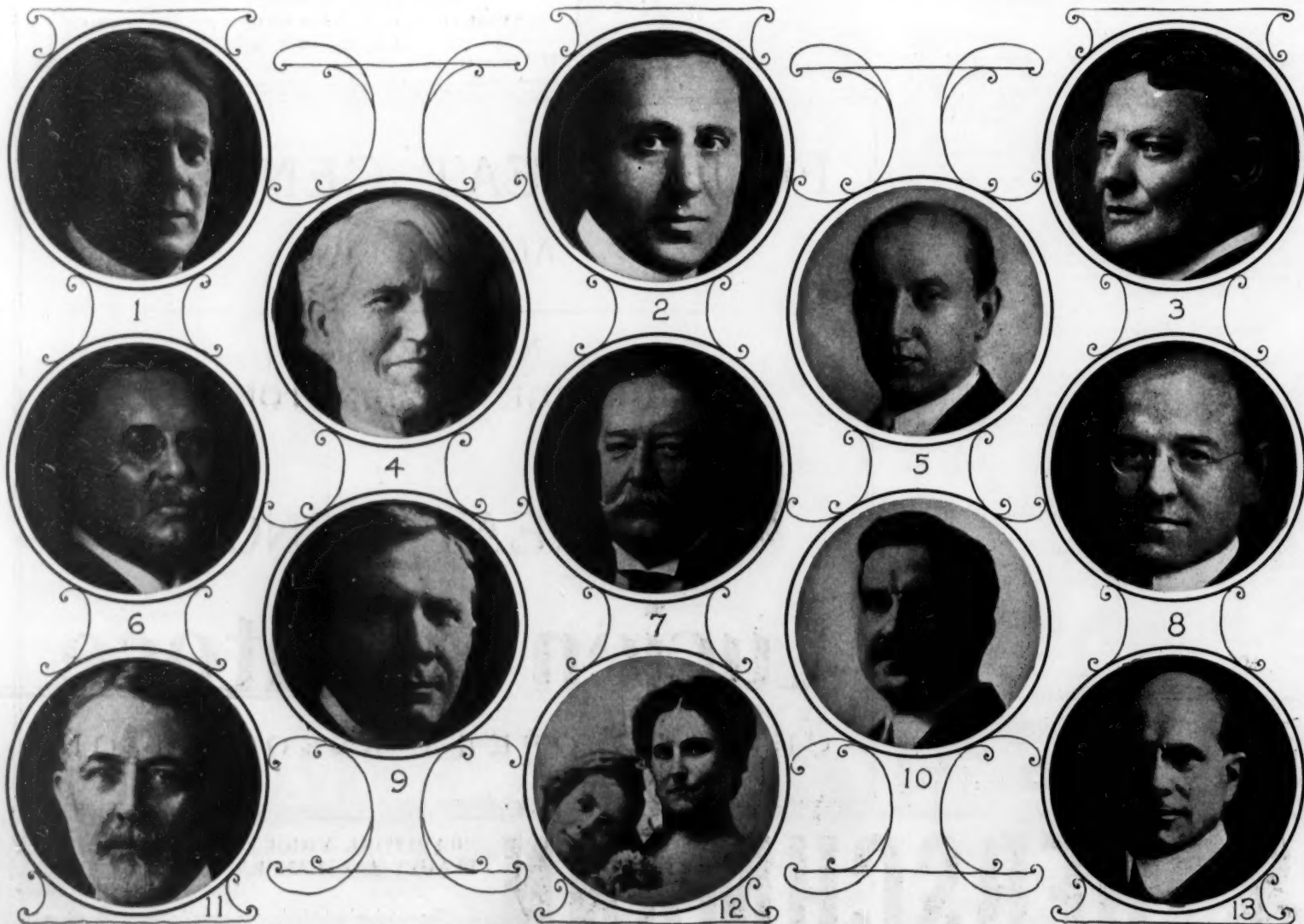
and was admired for its precise attack and its delicate pianissimos. Lucy May van de Mark, mezzo-soprano, again registered an emphatic success. She has personality and she achieves true art presentments. Lieurance's "Indian Love Song" brought down the house as sung by Miss van de Mark. Mary Howard's "Love Leads the Way," a lilting and very pretty waltz with graceful old Vienna atmosphere and color, was redemanded insistently, and the composer, who accompanied, had to bow her acknowledgments. The Clef Club was applauded further for its "The Lark Now Leaves," by Parker-Wonson; "The Slave's Dream," by H. A. Matthews, and "Great God of Love," by Lavallée-Jury. Gretchen Morris, soprano, put much soul into Gilbert's fine "Ah, Love, But a Day," and gained an enthusiastic reception for Harry Gilbert's "Echoes" by emphasizing its pronounced sentiment. In several other selections Miss Morris established herself as a young singer who takes her art seriously and gives promise of further impressive development. Esther Cutchin wound up the solo part of the evening with a Brockway F minor ballade which is not one of that composer's strongest works, a vague and Debussyan impromptu by Carpenter, and three MacDowell examples that sounded singularly fresh and imaginative.

## Fourth Day, October 3

Helen Alexander, soprano, captured signal honors by interpreting with keen understanding and through possessing a rich and well trained vocal organ. Prof. George Coleman Gow's address, "The World and the Musician," turned out to be a well considered and extremely suggestive paper. Its purpose was to stimulate the musician into more intimate touch with his surroundings. A general discussion followed and covered many striking phases. Elmer P. Hoelzle, tenor, in a song group showed variety of style, smooth voice production and serious artistic purpose. Style and full vocal equipment were evident also in Mabel Corlew Smith, soprano, who did better in that regard than Mary Quinn, another soprano. Richard Knotts, baritone, had uncommonly sympathetic response from the audience and deserved it. He put soul into his interpretations and he handled his voice with marked skill and art.

Havrah Hubbard, graceful, easy, and convincing speaker that he is, held his audience in the hollow of his hand when he set forth our country's "Song and Opera Needs." Wittingly, but none the less vitally, Mr. Hubbard laid bare our national hypocrisy and laziness in pretending to enjoy music sung at us in foreign languages. He flayed also others of our American musical foibles and was interrupted constantly by bursts of laughter and resounding hand clapping.

The Lockport Festival Chorus did a number of old songs in the evening. One was surprised to see that the conductor, Alfred Jury, needed the score from which to lead "My Old Kentucky Home." L. E. Mable Welles, baritone, has a smooth voice and suave emission, but should strive for more energetic accents where they are in place. Harry



SCHEDULED SPEAKERS AT THE LOCKPORT CONVENTION.

(1) Edward Howard Griggs, (2) Leonard Lieblich, (3) Prof. S. C. Schmucker, (4) Hon. Woodbridge N. Ferris, (5) Arthur E. Bestor, (6) Alfred Hallam, (7) Hon. William Howard Taft, (8) Harold L. Butler, (9) Rev. William Pearson Merrill, (10) Prof. Hollis Dana, (11) Dr. Thomas E. Green, (12) Winifred Sackville Stoner, (13) Prof. J. Lawrence Erb.





SOME OF THE DIRECTORS, ARTISTS, SPEAKERS AND COMPOSERS AT THE LOCKPORT CONVENTION.

Seated, left to right: (1) Melville Clark, (2) Jessie Waltz Hammond, (3) Mme. Sturkow-Ryder, (4) Grace Hall Riheldaffer, (5) Charles Watt, (6) Mabel Corlew Smidt, (7) Elinor Whittemore, (8) William Whittaker, (9) Lyman Hemenway, (10) A. A. van de Mark, (11) John Smallman, (12) Alexander Logan, (13) Prof. J. Lawrence Erb, (14) Lucy May van de Mark, (15) Elizabeth Siedhoff, (16) Hallett Gilbert, (17) Harriet McConnell, (18) Martha Atwood Baker, (19) Olga Paradowska, (20) Esther Cutchin, (21) Olga Paradowska, (22) Aledo Paradowska. Second row, left to right: (23) Bessie Bown Ricker, (24) Jean McCormack, (25) Mary Quinn, (26) Maud de Voe, (27) Helen Alexander, (28) Elmer Hoeltzle, (29) Meta Christensen, (30) Olive Nevin, (31) Ethel Hague Rea, (32) Isaac Kay Myers, (33) Thomas Williams, (34) Richard Knotts, (35) Maud Kraft. Third row, left to right: Ruth Collingbourne, Prof. Hollis Dann, Bertha Lansing Rodgers, Frank La Forge, Arthur Hartman, Leonard Lieblich, Harry M. Gilbert, Harriet Sterling Hemenway, Rafael Diaz, Fay Foster, Gertrude Lyons, L. E. Mabie Welles, Blossom Jean Wilcox, Mary M. Howard, Mrs. Beatty.



A. A. VAN DE MARK.

Originator and organizer of the Lockport Convention.

M. Gilbert departed from the role of accompanist long enough to play very well a fluent and amiable concert waltz of his own composition.

Christine Langenhan, suffering from a cold, refused to disappoint the audience and went through her scheduled numbers. Her ailment seemed not to disconcert her, however, for she attacked with characteristic confidence and achieved her desired effects easily and with a surety that proved her long experience. Dr. Arne's "Lass With the Delicate Air," Campbell-Tipton's "Spirit Flower" and Mana Zucca's "Morning" gave Mme. Langenhan opportunity to display the various phases of her abilities. Spielter's "Death Waltz," an intense ballad, was done very dramatically by the singer, but nevertheless it misses fire because of its deliberate gruesomeness. Rogers' "At Parting" brought some perfect head tones. Rummel's "Ecstasy," with a propulsive emotional and tonal climax, brought Mme. Langenhan a warm hearted encore. The artist received floral tributes and applause demonstrations.

#### Fifth Day (Composers' Day) October 4

After the very lovely singing of the Apollo Quartet, Prof. J. Lawrence Erb gave "A Toast to the American Composer," which proved to be a most illuminative series of remarks, terse, tellingly delivered, and full of thought mixed with humor. Prof. Erb encouraged the American composer but he did not soft soap him. On the contrary, he pointed out the faults that mark much of our national musical output and his criticisms were distinguished by keen insight. He warned the young musicians not to believe that the future of American composition lies in the negro or Indian idiom. "We do not use their dialect in our everyday speech," said Prof. Erb; "it is not our national mode of expression. Why, therefore, use it in our music, except when certain deliberate characteristic episodes are desired?" The Erb address met with pronounced response.

Mme. Buckhout, soprano, appeared in a group of songs dedicated to her by Loomis, Kramer, Gilbert and others. The singer impressed her hearers with the conscientious manner of her delivery, her tasteful voice handling and interpretations, and her modest, gracious bearing on the stage. Mr. Gilbert accompanied his very charming "A Valentine."

He was at the piano also in a number of his own works sung by Harriet McConnell. She is the fortunate possessor of a true contralto voice of exceptionally warm coloring and polished timbre. One expects so young an artist to make more showy use of so much good material, but Miss McConnell evidently has also thorough musicianship and mental control, for she gave the impression of being completely in the spirit of her renderings and imbued only with the idea of subordinating herself to the composer's intentions. Mr. Gilbert's songs, "A Spring Serenade," "Youth," "A Frown, a Smile," "An Evening Song," and "Forever and a Day," sounded at their best with Miss McConnell to deliver them and the composer to blend his accompaniments with her presentations.

A part of the morning session was given up to the "First Lockport Humoresque," a humorous interlude in which all

the artists marched on to "Dead March" parodied on the piano by Harry Gilbert. An amazing performance of the "Soldiers' Chorus" from "Faust" followed, accompanied on two pianos by Miss Siedhoff and Mr. Paradowska, and by Miss Whittemore, the violinist. "Little Mary Louise," in short skirts, big white bow in her hair, and a generally babyish equipment, turned out to be Mme. Sturkow-Ryder, who gave prodigy performances of Clementi, Bach and Liadoff's "Music Box." The Apollo Quartet sang truly comical selections. Bessie Bown-Ricker created a furore with her astonishingly clever child imitations. "The Human Swiss Bells," played by Harry Gilbert, and a "Lucia" sextet, fearful and wonderful, sung to the text of "Twa, twa, blaa, blaa," or something of that sort closed the cheerful doings.

Gertrude Lyons, soprano, was one of the attractions of the afternoon session, in songs by Carrie Jacobs-Bond and Fay Foster (the composer accompanying). Miss Lyons' agreeable vocalism and heartfelt style brought her decided success. Miss Foster's muse shone to advantage in "Song of the Thistle-drift," "The Call of the Trail," "Spinning Wheel Song," "The Magic of Your Voice." Mrs. Ricker gave further examples of her skill at child impersonation. Jessie Waltz Hammond, harpist, of Lockport, gave much pleasure with her graceful and finished playing. The Apollo Quartet did a melodious "Serenade," poem by Mrs. Spalding Evans, of Lockport, and music by Lucia P. Wells, formerly of that city. Olive Nevin, soprano, made one of the hits of the week with her group of Ethelbert Nevin songs. She exhibited most gratifying qualities as to voice, enunciation and style, leavened by intelligence and artistic discrimination. Mrs. Bertha Lansing Rodgers, contralto, was enjoyed to the full in five Frank La Forge songs, which she did in finished and convincing manner. The composer was at the piano and received an ovation. Individuality and splendid workmanship shone in "Before the Crucifix," "When Your Dear Hands," "To a Messenger," "I Come with a Song," and "How Much I Love You." At the end of the afternoon program, Martha Atwood Baker, soprano, revealed herself as a song singer of undeniable gifts.

In the evening the Festival Chorus was followed by Melville Clark's very appealing harp solos. Harriet Sterling Hemenway, contralto, afforded pleasure with songs by Beach, Crist and Fay Foster, accompanied in super-musical style by the last named. Her "Dusk in June," "At Last" and "Were I Yon Rose" are far above the average in piquant harmonization and characterization. Mme. Sturkow-Ryder's piano solo, a Foote prelude and fugue, was an exposition of crisp, satisfying technique, a well modulated tone and fine musicianship. Rafael Diaz, that polished and popular tenor, gave flawless performances of Fay Foster's "October's Bright Blue Weather," "Winter," "One Golden Day," "The King" and two "War Songs of Japan." The latter pair aroused added interest because of their exotic coloring and their unusually dramatic treatment. Mr. Diaz and the composer were overwhelmed with applause. Lucy Van de Mark, wrapped in the American flag, gave a stirring voice to "The Star Spangled Banner," assisted by the chorus.

Leonard Lieblich's address had as a subject "America Made Musical," and the speaker traced rapidly the tonal development in this country during the past half century.

He concerned himself principally with the present time, however, and gave suggestions as to how musical progress might be stimulated even further and how musicians and laymen could help in bringing it about quickly, artistically and profitably.

Following the evening concert, the Lockport Chamber of Commerce gave a supper at the Country Club, and all the leading figures of the convention programs were present. The speakers were Professor Erb, Rev. Dr. Bailey, Leonard Lieblich, Mrs. Sturkow-Ryder and others.

#### Sixth Day, October 5

Phyllida Ashley made a distinctly valuable place for herself with her piano playing, even though nervousness marred its highest effectiveness. Nana Genovese, mezzo-contralto, fulfilled the favorable expectations aroused by her previous reputation. She put soul into her numbers and showed that she is fully alive to all the sophistications of refined song art. Maud de Voe, coloratura soprano, was received warmly, both in her solos and her duets with tenor Thomas Williams. Henry Bethuel Vincent, in his address, "The Art of Listening," presented exceedingly interesting material, well considered and well delivered. Ruth Collingbourne, violinist, was applauded for her neat technic and smooth tone. Elmer Hoeltzle's tenor solos were again enjoyed and acknowledged with every sign of favor on the part of the audience. By special request, solos were interpolated by Miss Whittemore, violinist, and Miss Ashley, pianist. Grace Hall Riheldaffer, another added attraction, was at her best, and her singing aroused enthusiastic approbation. She approaches her artistic task with sympathy and thoroughness, and the result shows when she faces her audience. Harriet McConnell scored again strikingly in Gilbert's songs, accompanied by that composer. Neira Riegger, soprano, is a singer of uncommon attainments and was admired exceedingly for her sincerity, suave tone production, mastery of interpretative technic and temperamental impetus. Harriet Southwick, soprano, contributed well sung solos. The climax of the evening's entertainment was "The Love of Three Kings," done by Havrah Hubbard and Claude Gotthelf in opera-brochure form. The entertainment was new to Lockport and it made an unequivocal sensation. Mr. Hubbard's splendidly modulated voice and metrical sense brought out all the lyric beauties of the text, and Mr. Gotthelf made a veritable orchestra of himself at the piano. The hearers

To the  
Musical Courier  
from Greetings Festival  
Lockport Oct. 11, 1917.  
Lawrence Erb  
Christine Langenhan  
M. Sturkow-Ryder  
Charles W. Clark  
Frank La Forge.

#### GREETINGS FROM LOCKPORT.

A card sent the MUSICAL COURIER by Prof. J. Lawrence Erb, of the University of Illinois; Christine Langenhan, soprano; Mme. Sturkow-Ryder, pianist; Charles W. Clark, baritone; and Frank La Forge, pianist-composer.

were rapturously demonstrative in expressing their approval of the operablogue. Harriet Southwick, soprano, contributed well sung solos.

#### Last Day, October 6

It should have been stated in the foregoing (Friday, October 5) report that Claude Gotthelf preceded the operablogue and played Cadman's "Westland" sonata, a stirring performance of a stirring work. It is not a piece of music written for surface appeal and it takes a pianist of more than mere technic to bring out the deeper lying meanings and beauties of the Cadman sonata. Such an artist is Gotthelf, and he gave a truly noble reading, objective, analytical, and yet spontaneous and soulful. He registered an emphatic success for himself and for the composer.

Saturday morning afforded the Lockport conventioners a chance to hear another of Professor Erb's incisive talks, and, as usual, he said many things worth hearing. He is primed with the practical musical subject and he never wastes time in abstract theorizing and the parrot-like repetition of facts and dates which are available in books and statistical works. Meta Christensen, contralto, was heard in songs by Gilbert, Gertrude Ross, Burleigh, Spross, which she did acceptably. Mabel Strock, soprano, won her audience without reservation in half a dozen songs delivered with musical insight and arresting vocal talents.

In the afternoon a children's chorus under Robert Bartholomew made a very favorable impression. Jean McCormick, contralto, was well liked. Martha Atwood Baker repeated the success of a previous appearance, as did also Bessie Bown Ricker, Ruth Collingbourne and Mme. Sturkow-Ryder and Harry Gilbert in a duo for two pianos. Leila Holterhoff, soprano, gave genuine pleasure with her finished renderings, in which impeccable musicianship, understanding delivery and emotional intensity were blended admirably.

The evening program, which the present chronicler was forced to miss owing to railroad exigencies, was given by the Festival and Children's Chorus, Blossom Jean Wilcox, soprano; Nana Genovese, mezzo-contralto; Neira Riegger, soprano, and Olga Paradoska, soprano.

#### The Sum and Substance

"If Lockport wants the American National Music Festival next year, it's up to Lockport," said Professor Erb Friday evening, after the meeting at which the pros and cons of the matter had been discussed by the artists, who are thoroughly in favor of its permanency. "Musicians and managers cannot live on glory alone, and music, like everything else, must be financed, if it is to exist. This American Music Festival has made Lockport famous from coast to coast. Reports come from all over of questions concerning it. Florida, California, Iowa, other States equally remote, have asked, 'What is this big affair held in Lockport?' and interest is bound to increase rapidly in such an enterprise as Mr. Van de Mark has made possible if sufficient local backing is secured. As Mr. Lieblich said, inquiries were made to him 2,100 miles from here. Lockport has the opportunity to become as celebrated for a unique musical undertaking as Bethlehem for its Bach Festival or Bayreuth for its Wagner one."

At the meeting in question it was planned to hold the next festival the first week in September, to have an orchestra during its duration, to have a large massed chorus drawn not merely from Lockport, but from Niagara Falls, Tonawanda and other adjacent points, so that large American works might be performed and American opera tried out.

The scheme is a glorious one from the musical viewpoint and a practical one from the business point of view. But it must be supported in Lockport if success is to follow and the benefits which inevitably accrue to the supporting city reach their utmost possible proportions. Bayreuth practically has lived for years on its Wagner festivals. They were the central thought the year through and the great harvest from which the population reaped substantially. Bayreuth can do this. Why not Lockport? But, to quote Professor Erb again, "It's up to Lockport."

#### Convention Notes

So many persons went to Lockport to attend the convention that the local hotels could not accommodate them. Leading citizens threw open their homes hospitably to the visiting artists. An improvised restaurant at one of the churches provided meals for overflow guests at nominal prices.

One of the regrettable incidents was the absence of the much beloved Carrie Jacobs-Bond, who was en route to Lockport when illness overcame her and she had to be taken from the train and removed to a hospital. Bronchitis was the cause of the trouble.

Fay Foster comes by her accomplished pianism legitimately. She was one of the very few pupils of Moriz Rosenthal.

Hallett Gilbert's amiability and tact made him universally popular in and around convention headquarters.

A. A. Van de Mark, who was alone responsible for the American Music Convention idea, is a true idealist. He has a great altruistic object in view and he pursues it irrespective of profit or loss resulting therefrom. His programs were carried out exactly as planned, with only five or six changes in the entire seven days.

Professor Erb does a valuable work for Illinois by traveling about there under the auspices of the University of

not be permitted at any session of the convention. To permit this form of inattention would be disconcerting to the singer or speaker and might result in the complete undoing of a performer of nervous temperament."

Editor Watt, of Music News, was busy with pad and pencil.

Florence French, of the Musical Leader, did not appear, although she was slated for an address.

Annie Friedberg and Emil Reich were among the visiting managers.

Arthur Hartmann's big sombrero made him an object of awe to the natives as he walked along Main street.

The Apollo Quartet nearly caused a riot at the "Humoresque" by singing about a horse named Napoleon, so called because of his "bony parts."

Geraldine Farrar was at Lockport, too, as a counter attraction. She appeared in a film version of "Maria Rosa."

How in the world did Mme. Sturkow-Ryder remember the Clementi sonatina which she played at the "Humoresque?" Her last previous performance of it had been when she was six years old.

After the evening concerts most of the artists invaded the Central Café, where, owing to limited facilities, the gentlemen of the party threw napkins over their arms and acted as waiters for the ladies.

On to Lockport in 1918!

### Benefit Concert under the auspices of the WOMAN'S AUXILIARY, NAVY RECRUITING AND RELIEF

TO PROVIDE

### "Christmas Cheer for Sailors Abroad"

Under the direction of Daniel Mayer

Lieutenant John Philip Sousa

leading a massed band of 320 musicians  
from the navy.

FLORENCE MACBETH  
MAURICE DAMBOIS  
FRANCIS MACLENNAN

LEON ROTHIER  
SCOTT GIBSON,  
the Kiltie comedian

THE HIPPODROME, NEW YORK  
SUNDAY EVENING, OCTOBER 14

Illinois and helping the local musical endeavor with suggestions for organization, community work, etc.

Prof. Hollis Dann lent weight and dignity to the Lockport proceedings by his presence there, his masterful speech and his authoritative opinions.

Alfred Jury really should learn to conduct American national and folksongs without keeping his eyes glued on the score.

Rev. J. Webster Bailey is an ardent "music booster." Lockport business men should follow his example.

Alado Paradoska is one of the few very young pianists who does not act as though he knows it all.

Charles W. Clark never sang better than at Lockport. He is at the top of his form now.

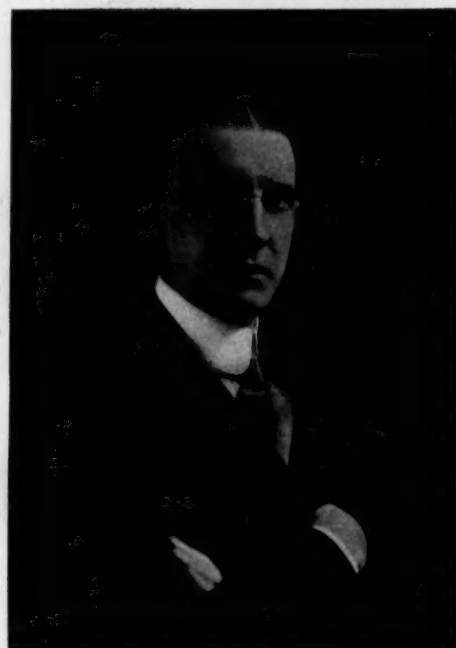
Ethel Hague Rea says she knows more about mezza voce than she does about the fox trot, and her singing proves it. Elmer P. Hoelzle added much to the fun of the "Lockport Humoresque."

Havrah Hubbard and Claude Gotthelf traveled all the way from California to reach Lockport in time for the convention.

Richard Knotts was a Pittsburgh representative.

Harry Gilbert tells negro stories as well as he accompanies, and that is a high compliment.

One of the "Convention Rules" was this: "Knitting will



Photograph by Anna Frances Levins.

DANIEL SULLIVAN,

A newcomer to the ranks of New York vocal teachers, who has just opened a studio at the Hotel Walpole. Dr. Sullivan—he is an M. D. from Harvard—differs from the great majority of vocal teachers in that, from the time he decided to take up music as a profession, he made up his mind to devote himself to teaching, and studied not only the art of singing but especially that of teaching others how to sing. His specialty, if it may be so called, is the correct production of the voice, in the teaching of which he has met with marked success. A series of short articles setting forth his views on this subject will soon appear in the MUSICAL COURIER.

—Rotterdam has an Amphion Choral Society which will celebrate this month the seventieth anniversary of its existence, and in commemoration thereof plans to give Beethoven's "Choral" symphony and mass.

**WALLINGFORD RIEGGER**

COMPOSITION and CONDUCTING  
Address: care of Musical Courier, 437 Fifth Ave., N. Y.

**VIOLA COLE**

PIANIST  
612 Fine Arts Bldg. CHICAGO, ILL.

**ANNA CLYDE** CONTRALTO

Concert Repertoire Southern States, and available also for Recitals in Indian and Japanese Costume.  
Address: 700 West 109th Street New York City  
Phone 7496 Audubon

**Prof. Thomas Giles**

Director of Music  
University of Utah, Salt Lake City, Utah

**MAY**

Formerly  
OPÉRA COMIQUE  
(PARIS)

NOW

**METROPOLITAN  
OPERA CO.**

© Ira L. Hill



**PETERSON**

CONCERT ENGAGEMENTS NOW  
BOOKING

For Terms and Dates Apply

**Music League of America,**

1 W. 34th Street (Phone 6204 Greeley)



## NEW YORK CONCERT ANNOUNCEMENTS

**Thursday, October 11**  
**Raymond Havens.** Piano recital. Afternoon. Aeolian Hall.

**Friday, October 12**  
**Henrietta Conrad.** Song recital. Evening. Aeolian Hall.

**Saturday, October 13**  
**Gustav L. Becker.** Piano recital. Afternoon. Country Life Exposition Hall.  
**Rosita Renard.** Piano recital. Afternoon. Aeolian Hall.

**Joint Recital.** Francesco Farnando (tenor), Nana Genovese (mezzo-soprano), Biancha del Vecchio (piano), Antonietta Williams (soprano), Giuseppe Interrante (baritone). Evening. Aeolian Hall.

**Sunday, October 14**  
**Samuel Gardner.** Violinist. Afternoon. Aeolian Hall.  
**Anna Case.** Song recital. Afternoon. Carnegie Hall.  
**Benefit Concert.** Lieut. John Philip Sousa leading a massed band of musicians from the navy; Florence Macbeth, Maurice Dambois, Francis MacLennan, Leon Rothier, Scott Gibson (the Kiltie comedian). Evening. Hippodrome.  
**Arthur Friedheim.** Piano recital. Princess Theatre.

**Monday, October 15**  
**Guy Maier-Lee Pattison.** Two-piano recital. Evening. Aeolian Hall.

**Tuesday, October 16**  
**Frances Nash.** Piano recital. Afternoon. Aeolian Hall.  
**Betsy Lane Shepherd.** Soprano. Afternoon. Princess Theatre.

**Wednesday, October 17**  
**Edwin Hughes.** Piano recital. Afternoon. Aeolian Hall.

**Thursday, October 18**  
**Royal Belgian Concert Trio.** Afternoon. Aeolian Hall.

**Friday, October 19**  
**Elizaveta Kalova.** Violin recital. Afternoon. Aeolian Hall.  
**Lillian Ammalee.** Piano recital. Evening. Aeolian Hall.

**Saturday, October 20**  
**Elizabeth Wood.** Song recital. Evening. Aeolian Hall.  
**Marie Caslova.** Violin recital. Afternoon. Aeolian Hall.  
**Leopold Godowsky.** Piano recital. Afternoon. Carnegie Hall.

**Sunday, October 21**  
**Evan Williams.** Song recital (program entirely in English). Afternoon. Aeolian Hall.  
**Mischa Elman.** Violin recital. Afternoon. Carnegie Hall.

**Monday, October 22**  
**Elizabeth Rothwell.** Song recital. Afternoon. Aeolian Hall.  
**Edith Rubel Trio.** Evening. Aeolian Hall.

**Tuesday, October 23**  
**Gertrude Auld.** Song recital. Afternoon. Aeolian Hall.  
**Christine Miller.** Song recital. Evening. Aeolian Hall.

**Wednesday, October 24**  
**Reinald Werrenrath.** Song recital. Afternoon. Aeolian Hall.

**Thursday, October 25**  
**Dai Buell.** Piano recital. Evening. Aeolian Hall.  
**Maurice Dambois.** Cello recital. Afternoon. Aeolian Hall.  
**Philharmonic Society.** Evening. Carnegie Hall.  
**New York Symphony Society.** Afternoon. Carnegie Hall.

**Friday, October 26**  
**Alam Taffs.** Piano recital. Afternoon. Aeolian Hall.  
**Frederick Gunster.** Song recital. Evening. Aeolian Hall.  
**Philharmonic Society.** Afternoon. Carnegie Hall.

**Saturday, October 27**  
**Gabrielle Gills.** Song recital. Afternoon. Aeolian Hall.  
**Vera Poppé.** Cello recital. Evening. Aeolian Hall.  
**Jascha Heifetz.** Violin recital. Afternoon. Carnegie Hall.

**New York Symphony Society.** Evening. Carnegie Hall.  
**Sunday, October 28**  
**New York Symphony Society—Percy Grainger, soloist.** Afternoon. Aeolian Hall.

**Monday, October 29**  
**George Harris, Jr.** Song recital. Afternoon. Aeolian Hall.  
**Arthur Middleton.** Song recital. Evening. Aeolian Hall.

**Tuesday, October 30**  
**Edward Morris.** Piano recital. Afternoon. Aeolian Hall.  
**Letz Quartet** (Hans Letz, Sander Harmati, Edward Kreiner, Gerald Maas). Evening. Aeolian Hall.  
**Frida Bénéche.** Song recital. Evening. Carnegie Hall.

**Wednesday, October 31**  
**Molina Holesca.** Song recital. Afternoon. Aeolian Hall.

**Saturday, November 3**  
**Mme. Schumann-Heink.** Song recital. Afternoon. Carnegie Hall.

**Sunday, November 4**  
**Efrem Zimbalist.** Violin recital. Afternoon. Carnegie Hall.

### An Address on Music

One of the distinctive features of the doings at the music convention yesterday was the address of Leonard Lieblich, editor in chief of the New York Musical Courier, the largest musical newspaper in the world. Mr. Lieblich's subject was "America Made Musical" and it proved to be a discourse treating of the practical



THE NEW YORK STUDIOS OF LENA DORIA DEVINE, which are located in the Metropolitan Opera House building and have been the scene of many interesting events in the musical world in seasons past. Mme. Devine resumed her pedagogic duties on October 1, and from every indication the coming winter will prove an exceedingly busy one for her.

side of music and particularly with reference to its value as a civic and commercial asset to a city. Mr. Lieblich's remarks seemed to hit home for they were received with much attention, laughter and enthusiastic applause. In the evening he spoke along the same lines at the social gathering at the Country Club.—Lockport (N. Y.), Union-Sun, October 5, 1917.

Much interest was evoked by the address of Leonard Lieblich, the distinguished editor in chief of the MUSICAL COURIER. Mr. Lieblich's subject was "America Made Musical," to which he said might be added the subtitles, "Being Made Musical" and "Shall Be Made Musical," with emphasis on the "shall." We are the policemen who should see that America must be musical, for this land needs music, now more than ever. He dwelt upon the aid that women's organizations have lent to the cause of music. He spoke of the growth in musical love and understanding in this country during the last fifty years. Into his crisp, concise sentences, Mr. Lieblich compressed so much of interest and knowledge, the whole lightened with many a telling anecdote, that he held his audience absorbed.—Niagara Daily Press, Lockport (N. Y.), October 4, 1917.

### SAN FRANCISCO ORCHESTRA'S BRILLIANT PROSPECTS

Season Sale Very Large—Opera Performances—Matzenauer's Triumph

San Francisco, Cal., September 30, 1917.  
 With the opening of the San Francisco Symphony concert season less than a fortnight away, the opening date having been fixed for Friday, October 12, anticipation is awake and the advance sale of seats for the regular season and for the "pop" concerts has indicated that fact beyond any sort of question. As a consequence of the financial endorsement given at this early stage of the proceedings, Alfred Hertz, conductor, and all others connected with the local leading symphony organization are enthusiastic.

Among the new players in the orchestra is Arthur Argiewicz at the desk, formerly occupied by Herman Martonne among the violins. In the first violin section also are these performers who are newcomers to the orchestra: W. Lind, formerly conductor of the Portland Symphony Orchestra; C. de Mandi, who has a reputation in Europe; T. H. Reiss, from Denver; W. A. Prior, W. F. Laraia and W. C. Haynes. In the horn section will be found S. B. Bennett as third horn; Bennett comes from Los Angeles. John Storck, from New York, has been added to the double bass section.

### De Vally Opera

The De Vally Opera Company continued its first artistic successes in this city with others in which the splendid skill and mastery of Romualdo Sapio, conductor, have been a leading factor. From the opening of the season, which has continued a fortnight, to date, Mr. Sapio has been recognized locally for artistic and effective work with the baton. To him, in very great measure, the truly artistic series of performances have been due. All his work is done so modestly and unobtrusively that strict devotion to art on his part has been strikingly apparent. While the attendance has not been great, the performances by the company have been exceptionally good.

During the second week of the season "Faust," "Cavalleria," "Le Chalet" and "La Fille du Regiment" were the offerings. The "Faust" performance gave San Francisco a new "Mephistophele" in Genia d'Agaroff. Mme. du Chene was the Marguerite; Mr. de Vally, the Faust, and Artha Williston the Siebel. The last named was also cast for Lola in "Cavalleria."

"Le Chalet" is a graceful work, with much lyrical merit, characterized by delicacy and piquancy, and the story is pleasing if not particularly striking. In the initial performance Mme. Carrina Castellanos-Varillat and George Simondet had the leading roles. In "Cavalleria" the Santuzza was Clemence du Chene.

### Notes and Mention

La Scala Opera Company will open at the Cort October 22 with "La Tosca," with Ferrabini as the star of the opening performance.

George Kruger, president of the San Francisco Music Teachers' Association, is delivering a course of lectures on piano art.

Arthur Conradi, violinist, and Mrs. Robert Hughes are concertizing through this State for the benefit of the Red Cross.

Says the Pacific Coast Musical Review: "Frank Patterson, Pacific Coast representative of the MUSICAL COURIER, was a welcome caller at the Musical Review office during the early part of the week. Mr. Patterson has been visiting in San Francisco for two weeks and is enjoying the cool climate. He recently met with an automobile accident which resulted in injuring his knee, but he is gradually overcoming this handicap. Mr. Patterson has been doing splendid work for the MUSICAL COURIER in southern California." D. H. W.



## THE ZOELLNER STRING QUARTET

writes as follows concerning the

## Mason & Hamlin PIANOS

Mason & Hamlin Co.,  
 Gentlemen:—

During our extensive travels both in this country and in Europe, we have never found a piano which compares with the Mason & Hamlin in quality and depth of tone. The rapidly increasing popularity which the Mason & Hamlin is attaining with the foremost artists of this and foreign countries is ample evidence of its superiority, and we believe that today it stands unequalled in its artistic excellence.

Very truly yours,  
 (Signed)  
 Joseph Zoellner Sr.  
 Antoinette Zoellner  
 Joseph Zoellner Jr.  
 Amandus Zoellner

**MAX LIEBLING** Coach for VOCAL Repertoire  
 ACCOMPANIST—PIANO INSTRUCTION  
 Address: 528 Seventh Ave. Phone 2490 Circle, N. Y. CITY

**CORNELIUS VAN VLIET**  
 The Dutch Cellist  
 2641 GIRARD AVE., SO. MINNEAPOLIS, MINN.

**MME. CARRIE BRIDEWELL**  
 CELEBRATED CONTRALTO.  
 Formerly of the Metropolitan Opera Company.  
 145 East Thirty-fifth Street New York City

**FRANK FRUTCHEY**  
 LECTURES ON MUSIC.  
 Available for Universities, Schools, Teachers' Associations, etc.  
 Address: Room 80, 213 Woodward Avenue, Detroit, Michigan.

**WITHERSPOON** BASS  
 Metropolitan Opera Available for Concert and Oratorio  
 Address: Management, Wolfsohn Musical Bureau  
 1 West 84th Street New York

**MARIE SUNDELIUS** Soprano  
 With the Metropolitan Opera Co.  
 Exclusive Management:  
 GERTRUDE F. COWEN 1451 Broadway, New York

**EDGAR STILLMAN-KELLEY**  
 STEINWAY HALL - NEW YORK, N. Y.

**REINALD WERRENATH**  
 BARYTONE

Management, THE WOLFSONH MUSICAL BUREAU  
 1 West 34th Street New York  
 Chickering Piano Used.

**CARL RIEMENSCHNEIDER**  
 PIANIST  
 (with LESCHETIZKY 1903-06)  
 STUDIO: 722 The Arcade, Cleveland, O.

**JOHN McCORMACK**  
 In America Entire Season 1917-18  
 EDWIN SCHNEIDER, Accompanist

Manager: CHARLES L. WAGNER  
 D. F. McSweeney, associate manager  
 1451 Broadway, New York  
 Steinway Piano Used

**HERMANN KLEIN**

Teacher of Some of the Most Successful Singers Now Before the Public

Co-Editor, Garcia's "Hints on Singing";  
 Author, New English Version of "Carmen";  
 Translator, Metzler's Mastersongs, "Lieder in English."

40 Avenue Road, Regent's Park, N. W., London

**OSCAR SAENGER**

Teacher of Famous Opera and Concert Singers

From the rudiments of tone placing to artistic finishing for concert, oratorio, recital and opera.

Will resume teaching October first.

Telephone 687 Lenox STUDIO: 8 E. 81st Street, New York



CARL FIQUE AND KATHERINE NOACK-FIQUE AT THEIR SUMMER HOME, LAKE WARAMANG, CONN.  
 It is evident that Mme. Noack-Fiqué has been catching fish; also equally evident, from the publication he is perusing, that Mr. Fiqué is not reading fish stories.

#### Carl and Katherine Noack-Fiqué Resume Activities

After having spent a delightful summer at Lake Waramang, Conn., Carl Fiqué, the lecturer-pianist, and Katherine Noack-Fiqué, dramatic soprano, have just returned to resume activities. The accompanying snapshots show this artist couple in the enjoyment of their daily pastime.

#### The Misses Sutro Booked in Chicago November 6

One of the very interesting events of the Chicago season will be the recital of Rose and Ottilie Sutro for two pianos, at the Playhouse, on November 6, when they will play several attractive novelties. Their repertoire is unique, as it contains many items gained by earnest research and unfamiliar even to many musicians.

The Misses Sutro also will appear with the Philharmonic Orchestra in Chicago on November 11, playing on this occasion the brilliant variation on a theme of Weber's "Preciosa" jointly composed by Mendelssohn and Moscheles. This is, as far as can be ascertained, the only published item of their famous joint improvisations for two pianos.

#### OBITUARY

##### Oscar Pappenheimer

The news of the recent and untimely death of Oscar Pappenheimer, of Atlanta, Ga., will come as a shock and a sincere regret to the wide circle of his musical friends throughout the country. To those who knew him intimately, his loss is unique and inestimable.

An idealist of the highest type, with a devotion to art that was altruistic and beautiful, he has made of his home through the years a veritable temple of music—a shrine where music was loved for itself alone and eagerly cultivated in its every type and form.

His musical library is one of the most complete and comprehensive in the country, selected and compiled with thoughtful care and discrimination.

He was not only a cellist of high order but an eager student of every branch of the art and ever apace with the times.

##### Emile Grey

Emile Grey, harpist, died in New York City on Monday, October 1, after a short illness. She was born in Dublin, the daughter of Prof. John W. Glover, one of Ireland's best known musicians and composers. She came to the United States under the management of Maurice Grau and played for several seasons at the Metropolitan Opera House. Later she was in the orchestras of Mrs. Patrick Campbell, Beerbohm Tree and others as harp soloist. Before coming to the United States, Mme. Grey was harpist at Covent Garden and Her Majesty's Theatre, London, and several times played by command before Queen Victoria and King Edward.

##### Aurelia Listner de Fere

Aurelia Listner de Fere, for many years prominent in Brooklyn musical circles, died Sunday, October 7, in her home, 28 Buckingham Road, Flatbush, at the age of eighty-two. She was winner of a first prize at the Paris Conservatory of Music. A generation or so ago she had a conservatory of music in Brooklyn and was esteemed as a teacher of vocal and instrumental music. She leaves a son, Paul E. de Fere.



#### Detroit Central Concert Company Opening

A tremendous triumph was scored by the management of the Central Concert Company, of Detroit, last week, when 3,800 persons thronged the Arcadia Auditorium in order to hear the song recital by Giovanni Martinelli, assisted by Samuel Gardner, violinist. The Detroit Free Press alludes to the gathering as "one of the big audiences of the city's musical history. The eye was soothed and the heart made receptive by artistic stage decoration." The Detroit Journal says: "It was really a gala occasion. A multitude had assembled that filled all the seats and most of the standing room, and the vocal outburst, after some of the numbers must have reminded Martinelli of the Metropolitan." This is the second annual concert course given by the Central Concert Company, and this sensational opening of its current season points to many more astonishing manifestations to come. The Devote attractions in Detroit also loom up conspicuously with a large advance sale, and therefore Detroit truthfully now may be said to belong to the leading American musical centers so far as patronage of first-class concerts is concerned.

#### Eddy Brown Meets With an Accident

While on a bicycle tour through New Jersey with some friends, Eddy Brown, the gifted violinist, met with an accident. He was knocked down by a train, but his injuries were minor ones and he is now well on the road to recovery.

#### Two New Musical Plays

On Tuesday evening, October 9, "Furs and Frills," a musical comedy by Clark and Hein, was produced at the Casino; on Wednesday evening, October 10, "Dreimaederlhaus," an operetta built upon Schubert music, was scheduled for its American première at the Irving Place Theatre.



#### MUSIC ON CAPE ANN.

At this particular moment the only one who is making music is Bobbie, the dog, but Arthur Alexander (who is holding him) and Charles Bowers, who, one can tell by the expression on his face, is getting ready to criticize Bobbie's technical production, through their own efforts and those of their vocal classes succeeded in supplying a large quantity of melody to the east end of Gloucester, Mass., during the whole summer just passed. Mr. Bowers is now back at his New York studio.

**LOUIS SIEGEL**  
 Management: WINTON & LIVINGSTON, INC.

**RETURNS FROM SPAIN**  
**OCTOBER 15th**  
**TOUR STARTS IMMEDIATELY**

"Louis Siegel is no 'small talent'; he has the material from which masters are made."—Brussels Informations.

AEOLIAN HALL, NEW YORK



**Marx Oberndorfer, Accompanist and Coach**

Marx E. Oberndorfer, the well known accompanist and coach, has been working with a number of prominent artists in Chicago during the summer, preparatory to their public appearances this season. He is now arranging his work for the winter, and the outlook is unusually promising. When asked recently about his plans he replied:

"For the past two seasons when German opera was given by the Chicago association, I was kept very busy as assistant conductor to Egon Pollak, with whom I had a most delightful, interesting and profitable experience. The opportunity of working under such eminent men as Director Cleofonte Campanini and Conductor Pollak is a rare one, and I shall always prize it most highly. Now that German opera forms no part of the program of the season's repertoire, I shall have more time at my disposal and shall devote it to coaching artists in vocal repertoire as well as in piano and will also again do accompanying."

"With regard to the opera musicales, we shall continue them, having been engaged to make a tour of the East during the middle of the winter and a trip to the Pacific Coast in the spring. We have to limit the number of opera musicale dates, owing to the fact that Mrs. Oberndorfer is hard at work on a new book, 'Music in the Home,' which is to be published in November. We feel that we cannot crowd forty opera musicales into six weeks, as we had to do last fall, with so many other matters claiming our attention and time."

A partial list of the eminent artists with whom Mr. Oberndorfer appeared as accompanist amply indicates his

are 30,000 soldiers at Camp Logan, so that the singer probably will appear before as large an audience as ever listened to an artist. It is a great compliment to the abilities of Miss Clyde that the Camp Logan projectors of the big celebration sent all the way to New York for their star. En route to Houston, Miss Clyde has engagements to sing in New Orleans and Biloxi, Miss. She left New York early this week so as to fulfill those dates and to reach Camp Logan in time for rehearsals.

**Artists Select Princess Theatre**

There is such demand that for several months past it has been almost impossible to secure any desirable open dates at Aeolian Hall, New York. Artists seeking an opportunity to be heard here are appearing in greater number than ever before, and the necessity of finding suitable halls in which to give recitals has naturally led to an investigation of several available theatres, few of which have proved to be ideal from every artistic angle. From the general standpoint of acoustics, capacity, location and attractiveness, the Princess Theatre has been selected by many as a most desirable playhouse for those who were unable to engage the regular halls on convenient dates.

Among a score of recitals already announced to be given there will be appearances by the following: Paul Reimers, Greta Torpadie, American String Quartet, Betsy Lane Shepherd, Paolo Martucci, Amy Ellerman, Sara Gurovitch, Allee Barbee, David Hochstein, Eva Gauthier, Salvatore de Stefano, Royal Dadmun, Olive Nevin, Florence Ostrander, Hans Barth and Mme. Farrington Smity.

**Singing for the Soldier Boys**

There are no more appreciative audiences in existence than those made up of the soldiers of the training camps, as those artists readily find out who are volunteering their services to entertain them. Among the many concert parties which have gone out to Camp Mills from New York recently was one made up of Marie Tiffany, soprano of the Metropolitan Opera House; Max Jacobs, violinist, with Luther Mott and Mrs. Urbine. These artists presented a program which was greatly to the taste of the 2,700 khaki-clad hearers, if their approval could be judged of by the cheering and storm of handclapping which greeted each number.

**Maier-Pattison New York Recital October 15**

Guy Maier and Lee Pattison, of Boston, will give their annual two-piano recital at Aeolian Hall, New York, on Monday evening, October 15. Their recitals have created much interest through their remarkable presentation of present day music for two pianos. This year's program will be composed of pieces by Von Wilm, Raff, Ropartz, Debussy, Saint-Saëns, Glière and Iljinsky.

**CHARLES WAGNER SAYS:**

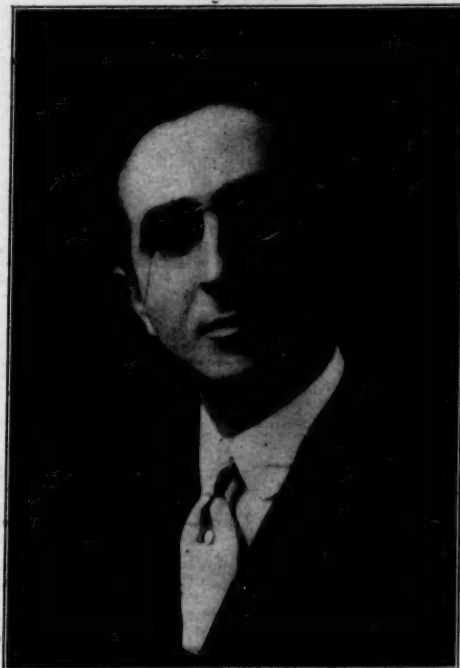
"I think managers do not study each individual artist enough and take entirely too many under their direction. Every artist should have distinct management. For instance, the management of Maud Powell, the greatest woman violinist of our time. That is a special example of good advertising."

**JOHN McCORMACK'S** manager ought to know.

**MAUD POWELL'S** sole manager is:

*N. Gospy Turner*

1400 Broadway, New York



MARX OBERNDORFER.

value: Suzanne Adams, Olive Fremstad, Lillian Blauvelt, Charlotte Maconda, Jean Gerardy, Antonio Scotti, Clarence Whitehill, Julia Claussen, Lina Cavalieri, Marie Rappold, Bernice de Pasquali, Sarah Cahier, George Hamlin, Beatrice Harrison, Andreas Dippel and Anita Rio.

**Another Lulek Pupil with Chicago Opera**

Still another name must be added to the lengthy list of singers who, having studied under Dr. Fery Lulek, of the Cincinnati Conservatory of Music, are winning notable professional engagements from his studio at the celebrated school. This master of voice placement has sent forth David Quixano and Ruth Welsh, who both gained places in the "Princess Pat" production. Then there were Mariam Mooney, who received an engagement from Cleofonte Campanini with the Chicago Opera Company, and Martha Craver, who had a leading role in "Florabella." Now follows Emma Noe, who, after three years of vocal work at the Cincinnati Conservatory with Dr. Lulek and two years of operatic coaching at the same institution under Minnie Tracey, is engaged for the coming season with the Chicago Opera. Bertha Baur, head of the Cincinnati Conservatory of Music, recently paid this deserved tribute to Dr. Lulek: "He is a genius as a voice builder, and he has drawn about him an ever increasing circle of talented young singers who need only his experienced direction to insure a successful career."

**Anna Clyde to Sing for Army**

Anna Clyde has been called from New York to Camp Logan, just outside of Houston, Tex., in order to take part in a tremendous patriotic (American and Indian) celebration at that military encampment. The main event of the affair will be an elaboration of an Indian legend, and the chief part is allotted to a contralto. As music is to be a leading feature of the production, those in charge chose Anna Clyde to act and sing the role in question. There



**RUSSIAN SYMPHONY ORCHESTRA**

MODEST ALTSCHULER, Conductor The Steiff Piano is the Official Piano of the Russian Symphony Orchestra

**"America's Favorite Orchestra"**

15th Anniversary Season 1917-18 Now Booking

Direction: JOHN W. FROTHINGHAM, Inc.  
Aeolian Hall, New York

**GRACE BRADLEY**

CONTRALTO

"Her voice is SONOROUS in quality, possessing an UNBROKEN SCALE from HIGH C to BASS C."—Los Angeles Herald.

MABEL

**GARRISON**

SOPRANO METROPOLITAN OPERA COMPANY

Available for

Operatic, Oratorio and Concert Engagements  
Exclusive Direction, MRS. HERMAN LEWIS, Inc.  
402 Madison Avenue, Carlton Chambers, New York  
Telephone: Murray Hill 7058, 2890

Wolfsohn Musical Bureau

1 W. 34th St., New York

**Glarinda B. Smith SOPRANO**

Personal Representative:  
Julian Pollak, 47 West 42d St., New York

**NEVADA VAN der VEER Mezzo Contralto REED MILLER Tenor**

ORATORIO, CONCERTS, RECITALS Individually and Jointly  
Management, LOUDON CHARLTON, Carnegie Hall, New York

**CHARLES BOWES, Teacher of Voice**

601 Madison Avenue :: :: :: :: New York City



GRACE  
**HOFFMAN**  
Coloratura Soprano

Address:

308 West 82nd St., New York Telephone 8120 Schuyler  
Management: [EMIL REICH, 47 W. 42d St., New York

**WINIFRED CHRISTIE**

"One of the most ingratiating pianists that have come to Boston."

AMERICAN SEASON 1917-1918 NOW BOOKING.

For Available Dates Apply—FLORENCE L. PEASE

29 E. 48th St., New York (Tel. Murray Hill 2184) Exclusive Management

MASON & HAMLIN PIANO USED

**Alexander Lambert** will resume piano instruction on Oct. 1st at his NEW RESIDENCE  
171 West 71st Street New York City

**Walter Henry Hall** Professor of Choral Music, Columbia University  
Address 49 Claremont Ave.

**EVAN WILLIAMS**  
TENOR — Ohio  
Management: THE WOLFSON MUSICAL BUREAU

**RIO** SOPRANO  
(Covent Garden)  
Management: Haensel & Jones, Aeolian Hall, N. Y.

**Alfredo Martino**  
TEACHER OF SINGING  
General Manager, Cosmopolitan Opera Co., Inc.  
Studio 14 253 West 42nd Street, New York City  
BY APPOINTMENT.

**CARL VENTH**

Conductor Fort Worth Symphony Orchestra  
Dean Fine Arts Dep't, Texas Woman's College



**SOUSA AND HIS BAND**

Associated with  
NEW YORK HIPPODROME  
SUCCESSES  
1915 - 1916 - 1917

Office: 1 W. 34th St., New York City. (Phone 6129 Greeler)

**CARL BEUTEL**

American Pianist and Composer

Director Conservatory of Music, Nebraska Wesleyan University, - - - - - Lincoln, Neb.



**FELIX HUGHES**

BARITONE Specialist in  
VOICE BUILDING AND INTERPRETATIVE ART  
Studios: 224-225 Clarence Bldg., Cleveland, O.

HENRY BERNARD

WOOTSON DAVIS

**MURTAGH**

Organist

DENVER, COLO.

Soprano



**CARLSON**

Voice Building BASSO Repertoire  
Most thoroughly equipped studios on Pacific Coast  
806-7 MAJESTIC THEATRE BUILDING  
845 SOUTH BROADWAY, LOS ANGELES

**MRS. EDWARD MacDOWELL**

Programs of MacDowell Music

Management: Gertrude F. Cowen, 1451 Broadway  
New York

Proceeds of these recitals revert unreservedly to the MacDowell Memorial Association.

Steinway Piano

(Next Biennial Meeting N. F. M. C. to be held at Peterboro, N. H., in 1919. Everything pertaining to the programs for that occasion must be referred to the N. F. M. C. executives, Mrs. MacDowell standing ready to carry out the dispositions of that association only.)

**VERA BARSTOW**

American Violinist



"Her playing is always a delight. She swings freely and easily into an accurate and contagious rhythm, and her tone is firm, sure and lovely, and never misses the delicate poetry of her melodious instrument."—  
Evening Transcript, Boston, Mass., Nov. 24, 1916.  
For available dates during season 1917-18, apply to

Concert Direction M. H. HANSON

437 Fifth Avenue, New York

Knaab Piano



A GROUP AT SAN FRANCISCO.

Left to right: Efreim Zimbalist, Walter Damrosch, the late Will L. Greenbaum and Fritz Kreisler.

#### GALLI-CURCI AT SYRACUSE

On Monday evening, September 24, the recital commission of the First Baptist Church inaugurated its recital season by presenting Amelita Galli-Curci in the Mizpah auditorium of the church. Despite predictions that the high cost of living, the demands of patriotic organizations, and other influences would tend to hold down the attendance, the church was filled with over seventeen hundred people, several hundred coming from Auburn, Rome, Oswego, Watertown, Ithaca, Cortland, Little Falls, Utica, and other cities and towns, to hear the famous prima donna. It is needless to say that Mme. Galli-Curci's winning personality, her wonderful voice, and the sympathy and beauty of her renditions won the hearts of her hearers from the start. Her program included the famous "Bell Song" from "Lakmé," the mad scene from "Lucia," a group of pastourelles including "Que fait tu bergère," "La batelière" and "Ronde villageoise," the Buzzi-Peccia "Under the Greenwood Tree," Sinding's "Sylvain," Fauré's "Le Papillon" and Grieg's "Un Reve." She also gave "Non so più cosa son" (Mozart), "Ah non credea" (Bellini), "Pastorale" (Veracini), and "The Lass with the Delicate Air" (Arne). Mme. Galli-Curci not only came up to the expectations of those who had not heard her, but in many respects surpassed them. Somehow it seemed to the listener after each number that it could not have been done more perfectly—as if the thought of the composer had been translated into living song and carried to the listener's heart. Perhaps the outstanding characteristic of Mme. Galli-Curci's work is her wonderful ability to make each hearer feel that she has a message of song for him—that she is not singing merely to show technical ability, in fact, not at all for that, but rather to convey a message which can be imparted in no other way. Charles M. Courboin, organist of the church, played the first movement of the "Sonata Chromatica," by P. A. Yon. Mention also should be made of the excellent accompaniments of Homer Samuels, pianist, and Manuel Berenguer, flutist. The latter also played concerto in D minor (Chaminade). Their sympathetic accompaniments added much to the pleasure of the listeners. S. E. E.

#### Carrie Bridewell Sends News of Her Success to Alice Garrigue Mott

Reports from the Pacific Coast bring word of Carrie Bridewell, leading contralto of the De Vally French Opera in San Francisco. At all the performances given in aid of the Allies' War Relief, Mme. Bridewell has been proclaimed a veritable success. During the season she will appear in the roles of Carmen, Leonora (in "Favorita"); Charlotte in "Werther"; Delilah in "Samson and Delilah"; La Marquise in "La Fille de Regiment."

The San Francisco Examiner of September 20, 1917, said: "Carrie Bridewell sang the Marquise. She is a tried artist, both as vocalist and actress."

The San Francisco Daily News of September 20, 1917, stated: "Carrie Bridewell is already a recognized artist, vocalist and actress."

Carrie Bridewell has the present world tortures at heart, and devotes all her time to the relief of others. Recently,

Mme. Bridewell wrote Alice Garrigue Mott: "Because I do know the real value of what we are enjoying, I am occupied as I am to help those suffering to have more comforts, and I am knitting in my spare moments, which are not many."

Mme. Bridewell prepares, with Mme. Mott, for all her performances and is very enthusiastic about the work at the studio of this well known New York teacher.

#### WATCH THIS SPACE

A CLEARING HOUSE of TEACHERS and ARTISTS for THOSE WHO SEEK THEM, through a partial list of Affiliated Normal Teaching Centers who are recommending Teachers to Colleges, Public and Private Schools in all parts of the country. Advises parents about schools.

### The INTER-STATE MUSICAL BUREAU

New York Chicago San Francisco  
CREATING—ORGANIZING—METHODS Cooperative Service  
Celebrated Music Systems Presenting Creative Work for Children and Adults in Community Music Study.  
Music Teachers Located. Recital Programs  
Management of Concerts and Recitals a Special Feature.  
Federated Studios and Recital Hall in Connection.

The National Conservatory of Music, Inc., Chicago, Ill., of which we are part owners and for whom we are special distributors, believe that the large amount of money spent in magazines would be greatly appreciated if distributed equally among music lovers, and have agreed to allow a large amount to be spent in the above stated way. Write—Call or Phone for "INFORMATION"

Please explain without further obligation on my part, that before which I have marked X.

#### MUSICAL MERCHANDISE SUPPLIES

..Pianos  
..Harp  
..Organs  
..Violas  
..Music Arranged  
..Copied or Transp'd  
..Musical Magazines  
..MUSIC INDEXING  
..CABINETS  
..Musical Literature  
..Voices Tested FREE  
..Music Teachers' Supplies  
..Instruments Rep'd  
..Piano Tuning  
..Orchestra and Band Instruments  
..Talk. Mach.  
..Rec.  
..Class Building

#### EDUCATIONAL SERVICE

..School Teachers' Course  
..Music Teachers' Course  
..Harmony Course  
..Elementary Course for Any Instrument  
..Rhythm and Rhythmic Dictation  
..Composition and Melodic Dictation  
..Keyboard and Written Harmony  
..Sight Singing and Reading by Harmony  
..Improving  
..List of Pieces and Studies in all Grades  
..95220 Modulations, Harmonic Dictation and how to write these modulations from one given tone  
..Analysis and Chord Sentences, or combining the foundation chords of a piece and making them into a chord sentence

Address or Call, PH. THOMAS, Nat'l Secy., Hotel St. James 109 West 45th St. Phone., Bryant 3247



### May Mukle Announced for Third American Tour

May Mukle, the young English cellist, will make her third tour of America again this season. Her list of engagements is a long one and begins with bookings for appearances in three concerts during September in the Berkshires. Her first recital in Canada will take place early in November at Montreal.

Miss Mukle is a favorite artist in her native land, England, and that her absence owing to lengthy sojourns here is regretted by her own people is more than emphasized by statements about her recently made by Sir Henry Wood, when he said, "I hope that Miss Mukle is not going to stay altogether in America, as we would miss her here very much."

Miss Mukle's coming engagements cover a very broad field for the display of her rare gifts as an artist. She will be heard not only as soloist with orchestra in joint concerts (one of these being an appearance with Reinald Werrenrath at Grand Rapids, Mich.) and in many recitals of her own, but in many chamber music concerts, of which the first will be a sonata recital, given with the Scotch pianist, Winifred Christie, on November 1, before the Chromatic Club in Buffalo.

Miss Mukle is a great lover of chamber music and is glad now and then to let the honors of a soloist pass by in order to appear in concerts devoted to music of ensemble form. Besides this she has often helped out in emergencies owing to a remarkable gift for reading anything at first sight and a well known facility in learning a new work.

It is in connection with her playing of chamber music that Miss Mukle tells the following:

"Last winter my viola friend, Rebecca Clarke, of London, was staying with me. We have played quartets together for some years and wished for an opportunity to do so in New York. While talking with the heads of one of the best known musical clubs there (for men only) they remarked what a pity it was we could not play for them, being women.



MAY MUKLE,  
Cellist.

clothes, and I make a particularly good man with my short hair and large hands and—shall I add—feet!

"So we at once said: 'Why not have us come dressed as men and play the Brahms Clarinet Trio (arranged by Brahms for viola), with Percy Grainger (also an old London friend of mine)? They immediately showed great in-

terest and suggested that Grainger should come dressed as a girl, with a wreath of forget-me-nots in his wonderful hair."

"We got more and more excited over the idea, and I talked it over with Percy Grainger, who was as enthusiastic as we were. This, by the way, was to be one of the club's special 'Jinks' evenings in honor of a distinguished pianist, and the idea was to appear quite seriously as foreign artists, and after we had made our 'hit' to go and change our clothes and show who we really were.

"Alas, the next morning an early telephone call showed us that the idea had seemed too 'sporting' to our friends, and though perhaps they were perfectly right we were all very disappointed at missing such a piece of fun."

### George Harris, Jr., Returns From Summer Devoted to War Relief Activities

After devoting the greater part of the summer to war relief activities George Harris, Jr., has returned to New York from Bar Harbor, Me. Since the late spring when he began his pronounced participation in war benefits by singing for the first time in America the new Russian national hymn at Aeolian Hall and also at the New York Hippodrome, not a week has passed without this popular tenor being called upon to assist at some benefit entertainment. At the Amherst commencement Mr. Harris was asked to sing "The Battle Hymn of the Republic" and in the stress of the moment and quite unconsciously he enforced his singing with gestures. The effect upon his audience was so marked that he has retained this feature in subsequent performances and wherever he has since sung

## GIORGIO M. SULLI

Announces the Opening of  
his new Residence Studio

267 West 70th Street New York  
Columbus 4436

there have been requests for "The Battle Hymn" with gestures."

Among the occasions on which Mr. Harris has sung have been the Red Cross ball at Bar Harbor, at a lecture given by Dr. Henry van Dyke, late Minister to the Netherlands, and at a concert given under the auspices of the Bar Harbor Rifle Club. He also gave a joint recital with Marcia van Dresser at Jordan Pond and with Greta Torpadie for the benefit of the Islesford Neighborhood House. Another appearance was at a Red Cross concert at Isleboro.

Each day during the summer found Mr. Harris busily engaged superintending the clerical work and packing surgical dressings prepared by the local workers. The Bar Harbor branch has been in existence for three summers and so great has been the volume of work turned out that it has come to be looked upon as a model one. During the past summer the workers averaged 7,000 dressings a day and a total of 400,000 for the summer.

Mr. Harris gives his first New York recital for the season at Aeolian Hall on October 29.

### Emma Thursby Will Return Soon to Resume Teaching

Emma Thursby and her sister, Ina Thursby, as usual, spent an interesting summer at Newport and on Long Island. A very enjoyable visit was also made at Dr. Takamine's Japanese place at Merriewold Park, Sullivan County, N. Y. The entire estate is very beautiful and extensive, with its Japanese gardens and terraces extending down to the lakes; the tea houses, falls and bridges. The houses are a series of Japanese palaces and temples. Emma Thursby returns to the city soon to work with her artist-pupils, who are now before the public. Among these are Meta Reddish, who has had such notable success abroad and in South America, and Alice Eversman, of the Metropolitan Opera Company.

### Byford Ryan Moves Studio to Seventy-eighth Street

Byford Ryan has moved his vocal studio from Fifty-eighth street and taken a house at 322 West Seventy-eighth street, just off Riverside Drive. The house, of the Ameri-



BYFORD RYAN.

can basement type, will permit the entire second floor being thrown together for private recitals and concerts. Mr. Ryan, after a vacation spent principally in motoring along the Atlantic Coast, has started work in earnest for the season.

### Mana Zucca Will Give Unique Recitals

Students of composition, and particularly those persons who have watched with interest the progress made in American composition during the past few years, were delighted to learn through the announcement recently made by Emil Reich, her manager, that Mana Zucca, the brilliant young American composer-pianist, had suddenly decided to make an extensive tour, giving recitals of her own works, which she will herself interpret, with the assistance of four eminent artists.

Miss Zucca looks forward with great pleasure to making the tour, for it will be quite as novel an experience for her to carry out as it will be for the public to attend her unique recitals. Her bookings are almost completed, there remaining open but a few available dates toward the end of the season.

### Aurelio Giorni Reopens Studios

On October 1, Aurelio Giorni, of whom Paderewski is said to have spoken as "the coming pianist of the younger generation," opened his studios at 809 Carnegie Hall, New York, and at 57 Estey Hall, Philadelphia. He is giving instruction to a limited number of pupils in piano, technique and repertoire, and also in vocal interpretation, with a special reference to lieder singing. Mr. Giorni's New York address is at 165 Madison avenue, where he may be reached in reference to lessons.

### Flint, Mich., Will Hear Best Artists

Flint, Mich., is to have a notable Philharmonic Course this season. Among the attractions scheduled are Paul Althouse, Mabel Garrison, Fritz Kreisler, Julia Culp, Louis Graveure, Efreim Zimbalist, Frances Ingram, Percy Grainger, Lambert Murphy, John Powell, etc.

# HAROLD BAUER

IN AMERICA

Season 1917-18

Transcontinental Tour

Management: LOUDON CHARLTON, Carnegie Hall, New York

MASON & HAMLIN PIANO

BROTHERS—LEO, JAN AND MISCHEL

THE MUSICAL SENSATIONS OF NEW YORK

# CHERNIAVSKY

THREE WORLD-RENOWNED SOLOISTS

APPEARING IN JOINT RECITAL

NOW BOOKING FOR SEASONS 1917-18, 1918-19.

Chickering Piano Used

HAENSEL & JONES, Aeolian Hall, New York, Mgrs. American Tour

# GALLI-CURCI

"The woman with the  
wonder voice."

HOMER SAMUELS, Accompanist  
MANUEL BERENGUER, Flutist

Exclusive Management: CHAS. L. WAGNER; D. F. McSweeney, Associate Mgr.  
1451 Broadway, New York

Chickering  
Piano

## NEW YORK PHILHARMONIC TO PLAY MANY NOVELTIES

The Philharmonic Society of New York, in announcing compositions selected by Josef Stransky for its programs this season, presents an exceedingly catholic list of orchestral music. At the same time it contains a large number of novelties and presents the music of nearly every nation. Of the compositions not heard before in New York six are by American composers. The complete list of novelties includes Henry Hadley's symphony, "North, East, South, and West;" Mahler's third symphony for women's chorus, boys' chorus and orchestra; Ernest Bloch's symphony in C sharp minor; Alfvén's symphony No. 2; Delius' "Life's Dance;" Ornstein's "Funeral March" and "In a Chinese Town;" Chadwick's "Tam o' Shanter;" Dubois' "Intermede symphonique de Notre Dame de la Mer;" Gilbert's tone poem, "Riders by the Sea;" Bruch's concerto for two pianos and orchestra; Boyle's "Aubade;" Albeniz's rhapsody, "Catalonia;" Reginald Sweet's three symphonic sketches, and Skilton's "Two Indian Dances."

Rachmaninoff's second symphony, Rabaud's "La Procession Nocturne," Sibelius' tone poem "Finlandia," Debussy's dances for harp and orchestra, Mana Zucca's "Fugue Humoresque" on "Dixie," and D'Indy's suite "Medec," it is announced, have never before appeared on Philharmonic programs.

The following revivals are planned: Brahms' first and third symphonies, Schumann's first symphony, Beethoven's ninth symphony for solos, chorus and orchestra, César Franck's D minor symphony, Liszt's "Dante" symphony, Mozart's "Jupiter" symphony, Elgar's symphonic variations, Sibelius' "Swan of Tuonela" and "Lemminkäinen's Journey Homeward," Rimsky-Korsakoff's overture, "Russian Easter," Richard Strauss' "Thus Spake Zarathustra," and the same composer's "Don Quixote."

### Marcella Craft Gratified

When Marcella Craft reached her apartment at the Hotel Buckingham, New York, at the conclusion of a matinee performance of "Faust" with the San Carlo Opera Company recently, she found nine newspaper men and five photographers waiting for her, anxious to get copy and anxious to make a contract for taking her pictures.

Miss Craft's triumph as Marguerite was complete.

It is also interesting to know that she absolutely forbade any flowers to be handed to her over the footlights, but took home with her from the theatre eleven boxes of flowers, and to those were added a large number during Sunday. Numerous were the messages of good will and congratulation which reached her by mail, telegraph and telephone. In fact, the telephone kept going all day long.

Miss Craft, who lives in the most strict retirement, who accepts hardly any invitations and entertains at luncheon but once a week, who is personally known to but few people in New York, who gives up every hour which she

does not need for her own professional work to severe study, and to one charity with which she is quietly but prominently connected—was utterly amazed that so many people took an interest in her American operatic debut.

When seen by a representative of the MUSICAL COURIER for a few minutes, she said: "I cannot tell you how gratified I am at the great success which I have evidently achieved, and I appreciate the plaudits and approval of the first American audiences all the more, because these audiences included a large percentage of people who love opera and understand opera and who did not attend these performances merely for social reasons."

## LIBERTY BONDS

THE SAFEST INVESTMENT IN THE WORLD

### Mabel Addison Resigns From Orpheus Quartet

Owing to her many concert engagements, Mabel Addison has resigned as contralto soloist of the Orpheus Quartet of Philadelphia, feeling that there were certain to be conflicting dates with all the attendant difficulties. Miss Addison is a young singer who is coming rapidly to the fore as an artist of excellent attainments, and one whose popularity grows steadily with each public appearance.

### May Peterson Satisfies Glens Falls Audience

May Peterson gave a recital at Glens Falls, N. Y., recently in Cecil Wright's course. The following tells the entire story:

Miss Peterson has been proclaimed by the ablest critics to be one of the world's greatest sopranos. She held her audience spell-

bound last evening. Miss Peterson's voice is, in itself, an instrument of marvelous beauty and years of hard work have given to this young artist purity of tone, a wide range, great flexibility, an even scale, dramatic power and resourcefulness which make her singing memorable. Miss Peterson satisfies her audience. Her poise, simplicity and keen appreciation give great charm to her singing. Francis Moore at the piano played delightful accompaniments for Miss Peterson.—The Post-Star, Glens Falls, September 29, 1917.

### A Korthauer Concert and Tribute

Hermann O. C. Korthauer gave his twenty-first Canton recital, making in all his two hundred and seventeenth Ohio recital, on September 26, 1917. The program consisted of solo numbers by members of his professional artist class, a duo for two pianos and solos by himself. His numbers were Beethoven's sonata, op. 81, Chopin's fantasia, and Liszt's twelfth rhapsody. The pupils' selections were played by Florence Marie Nusly, Mary Hoover, Ruth Coogan, Raymond Doll. Among the auditors was Arthur Pelham (Lord Pelham Clinton), of Kent, England. He writes this description of the Korthauer performance and of that artist in general:

It has been my good fortune to have been able to follow Mr. Korthauer's career as a concert pianist and as a master teacher of the piano, from the time he was under Franz Liszt, in Weimar, during the seventies. Liszt said to me of him: "That young American is marvelous in his penetration into the spirit of my compositions, as well as those of Bach, Beethoven and Chopin."

If Liszt could say that of him when he was a very young man, what he would say now, I think I know.

For eighteen years his concert playing had come to a standstill. At first on account of the great demand upon his time made by students and then followed by seven years of a nervous breakdown.

The last time I heard him play in public was in Mendelssohn Hall, New York, in February, 1903. His work then was well received by the press, but I knew that he could do better. Teaching overmuch had begun to affect his nervous system; I could perceive that. Two years ago a great change in regard to his health came over him; it kept on improving and now, that after these fourteen years of absence, I meet him again, it is self evident in his appearance, his manner and actions that he has arrived at the prime of his life. A magnificent prime it is. What Liszt saw in him forty years ago now has fully developed. He has matured and is unfolding all the richness of his gifts.

When he plays a Hungarian rhapsody by Liszt, he puts into it not tinkling virtuosity but the Magyar fire, defiance, pomp, grace and power of that noble race. The way Mr. Korthauer prepares, develops, and finally hurls his climaxes at one, is superb. He is not a virtuoso; he is an artist, a musician.

Fortunate indeed are the members of his artist class to have such a master. They all played as one expected them to play. A real school of pianists and musicians is in process of evolution there in Ohio.

Already a number of bright stars on the musical firmament of America owe their luster to Hermann O. C. Korthauer. One of these—Howard Brockway—never fails to give credit where it belongs. Last winter, after one of his recitals, given in Akron, Ohio, upon learning that a number of Mr. Korthauer's pupils had heard him, he said: "All I have and know, all I am and stand for in music, I owe to Hermann Korthauer."

I learned that the List Piano School in Cleveland is booking students from all parts of the United States, Canada, Cuba, Mexico and South America. This is as it should be. I prognosticate that the List School which Mr. Korthauer opened last spring will be filled to overflowing as soon as the piano, composition and pedagogic students of America wake up fully to their opportunity.

# GENEVIEVE VIX

## Premiere Lyric Soprano

GRAND OPERA - (PARIS)  
OPERA COMIQUE - (PARIS)  
TEATRO REAL - (MADRID)  
TEATRO COLON, (BUENOS AIRES)

EN ROUTE FOR UNITED STATES  
TO FILL HER ENGAGEMENT WITH  
THE

## CHICAGO OPERA ASSOCIATION

CONCERT TOUR NOW BOOKING  
Available for Limited Number of Engagements

FOR PARTICULARS APPLY TO

Chicago Opera Association  
CONCERT BUREAU  
AUDITORIUM THEATRE CHICAGO





## FAMOUS JAPANESE TO SING AGAIN WITH RABINOFF COMPANY

Tamaki Miura Was Classmate of Empress

Probably the most unique personality on the American stage today is Tamaki Miura. This diminutive lady from Nippon is making her third transcontinental tour with the Boston Grand Opera Company which is booked in 100 cities of the United States and Canada.

Not merely because she is the only singing artist of her race upon the opera stage of America, but because also of her remarkable talents and interesting career, Mme. Miura



TAMAKI MIURA AND BARBARA MAUREL, SOPRANO AND MEZZO-SOPRANO OF THE BOSTON GRAND OPERA COMPANY, WITH MAX RABINOFF, THE IMPRESARIO.

is of striking interest. When Londoners went to hear her in the spring of 1915 at the London Opera House in a performance of "Madame Butterfly" they were attracted by curiosity. They found, however, that Japan's foremost singer was a genuine artist able to compete with the best singers of the Occident, and, furthermore, a consummate actress.

It has become America's turn, through the instrumentality of Max Rabinoff, impresario of the Boston company, to hear the opera under these favorable conditions for the third consecutive season.

Mme. Miura was a classmate of the Empress and Viscountess Ishii in Tokio, where she was born and received her schooling. She first displayed her musical talent at the age of six, and when she was graduated from high school she was sent to the Tokio Academy of Music. At the commencement exercises she sang the role of Eurydice in Gluck's "Orpheus and Eurydice." It was the first operatic performance to take place in Japan. The success of this modest debut actuated her to study European opera and to give occasional performances. She was engaged at the Imperial Theatre of Japan, making her debut as Santuzza, and won such a triumph that Mascagni sent her a letter of congratulation. She went to Berlin to continue study, but the outbreak of the war drove her to London, whither she fled, leaving many valuable costumes behind her.

### Brave English Organists

(From London Musical News, September 15, 1917.)

The friends of Douglas G. A. Fox, B. A., F. R. C. O., L. R. A. M., organ scholar of Keble College, Oxford, will be sorry to hear that he was wounded in France on August 27, and, in order to save his life, the surgeons found it necessary to amputate his right arm. The latest news is that he is cheerful and doing well, and it is hoped he may be sent to England shortly. Mr. Fox is second lieutenant in the Fourth Gloucester Regiment, and went to France for the second time on July 10 last.

The death in action is reported of Second Lieutenant A. G. Millard, East Surrey Regiment. The gallant officer was assistant organist to Dr. C. H. Lloyd when at Eton. Later he was appointed organist of Farnham Parish Church, and gained the Palmer scholarship at the Royal

College of Music. He was an F. R. C. O. and A. R. C. M., and conductor of the Amateur Operatic Society, Windsor. At the time of joining the colors he was assistant music master of Marlborough College.

### Berkshire String Quartet Back in Metropolis

The Berkshire String Quartet returned to New York this week after a summer of rehearsing and playing at its summer home, Pittsfield, Mass. Regular musicales were given at "Upiney Fields," the residence of Mrs. F. L. Coolidge. Especially noteworthy among the many works presented were Reger's quartet in E flat major, op. 109, Beethoven's C sharp minor, op. 131, and a Debussy quartet.

Three public concerts were given for the benefit of the American Red Cross in Pittsfield, Stockbridge and Williamstown, Mass.

Owing to the draft of Hermann Felber, the second violinist, the Berkshire String Quartet has to cancel its concerts, which were to be given in the immediate future in Boston and in New York. However, the quartet will continue its work of rehearsing, Mr. Felber's place being temporarily taken by another artist.

### Seagle Desires Suitable English Songs

Oscar Seagle is experiencing considerable difficulty in finding new English songs that are not only effective but also of such beauty as to warrant their being placed upon programs containing songs of acknowledged worth.

"I have looked through at least 100 new songs in English," he said to the writer, "and out of that number those

GIORGIO M.

**SULLI**

Announces the Opening of  
his new Residence Studio

267 West 70th Street New York  
Columbus 4436

that have any real claim to recognition can be numbered on the fingers of one hand. In many cases—indeed in most cases—the poems that our young composers set to music are not worth while and it amazes me how they can derive any inspiration for their music from these unpoetic effusions. What a good thing it would be for most of them to emulate such a composer as Hugo Wolf! Like him or not—and if you do like him, you are undoubtedly superlative in that liking—at least it must be admitted that Wolf never set a poor poem. In fact he was so particular in his choice, and so anxious that the poem be understood, that in recitals of his songs where he was the accompanist he would recite the poem before allowing his setting of it to be sung.

"Then when the average young composer finds a lyric he would like to set, he proceeds to make it a series of spurts. That's the trouble with most contemporary songs; they are simply a series of spurts and have no form. They have no beginning, middle, nor end, no climax. The singer frequently might stop bars before the end of his song without disturbing his audience. Mind you, I don't plead for a return to the classics. I am in favor of the music of our own day. It pictures the life around us and therefore is very close to me. But why can't we have a little more painstaking care on the part of our composers, a little more effort and less desire to get the stuff on the presses, irrespective of whether it is good or bad?"

"I really believe the trouble lies in that fact. The average young composer rushes through his compositions, diluting the inspiration of a single bar over twenty, working for the sight of his songs in print rather than the satisfaction of work well done."

Mr. Seagle is still at Schroon Lake. Enough of his pupils remain to keep him busy five hours of the day.

The letting up process is a source of satisfaction, however, to the singer; for he wants a few weeks of hunting, before beginning to prepare his New York programs.

He is to give three recitals in Aeolian Hall this season, on the evening of November 26, the afternoon of January 22, and the afternoon of April 13. He plans to make the series cover many fields of song; but primarily he will devote them to the folksongs of many lands.

### Henri la Bonte Returns for Second Concert Tour

Henri la Bonte, American tenor, who has been spending his summer vacation in the picturesque "Land of Evangeline" in the Annapolis Valley in Nova Scotia, has returned to New York to begin his second tour of the United States and Canada. Mr. la Bonte's first concert tour of America after his series of successes in London, where he made his debut under the distinguished patronage of the Duke of Devonshire, and also in Paris and Italy, where he scored a similar success, was a notable one. His engagements included the Rubinstein Club, Mozart Club and Liederkrantz, in New York City, and music festivals in Los Angeles, Columbia, S. C., Paterson, N. J., Worcester and other festivals. His orchestral engagements embraced appearances as soloist with the Russian Symphony, St. Louis Symphony and others. He also appeared with Mme. Melba, Teresa Carreño, Gerville Reache, Frances Alda and Fritz Kreisler in concert, and with Maggie Teyte, Yvonne de Tréville, Eleanor de Cisneros, Margaret Matzenauer in opera.

One of his most noted triumphs, however, was at the San Diego, Cal., Exposition, where he was invited to give a special concert by the president, H. L. Davidson. This concert was given at the Spreckels organ pavilion before an audience of over 5,000, which is said to be the largest ever congregated there to hear any artist except Mme. Schumann-Heink. The picture shows Mr. la Bonte stand-



HENRI LA BONTE,  
On the plaza at San Diego, Cal.

ing behind a roller chair on the Plaza at San Diego after his concert, feeding a flock of pigeons which are very plentiful there. The scene in many respects reminds one of the famous St. Mark's Plaza, in front of St. Mark's Cathedral, in Venice, Italy, where Mr. la Bonte had studied and sung, and it was here that he acquired his love and fondness for bird life.

**DANIEL SULLIVAN** **VOCAL**  
**TEACHER**

Scientific Method of Tone Placing and Voice Production

Studio Opens October 1st. The Walpole, 43 East 25th Street, New York

**LEOPOLD GODOWSKY**

World-Famed Pianist

SEASON 1917-18

Haensel & Jones, Aeolian Hall, New York  
KNARE PIANO USED

**ORRIN BASTEDO**

AMERICAN BARITONE

CONCERTS-RECITALS  
MUSICALES

MANAGEMENT: FOSTER & DAVID

500 FIFTH AVENUE, NEW YORK

## MATZENAUER DEBUT IN SAN FRANCISCO

Artist Scores Rousing Success on Pacific Coast—New  
Conductor Heard—Opera Given for Allied  
Funds—Other Happenings

Margarete Matzenauer came before the San Francisco music public at the Civic Auditorium this afternoon under the local direction of Frank W. Healy. Wallingford Riegger also appeared at the head of a large orchestra with a program including these orchestral numbers: Overture, "Leonore," Beethoven; Tchaikovsky's symphony No. 6, "Pathétique;" tone poem, "Death and Transfiguration," Strauss; "Haunted Forest" and "Shepherdesses' Song," MacDowell. The selections chosen by Mme. Matzenauer included the following: "Ah, mon Fils," from "Prophète;" aria of "Delilah," Saint-Saëns.

This attraction drew a large and very enthusiastic audience, being the occasion of the introduction to San Francisco of both musicians, new, by actual hearing, to this city. The appearance of Mme. Matzenauer was the first of three in this vicinity, the local season including also recitals at the Scottish Rite auditorium on September 27 and at the Oakland Auditorium Opera House on September 28.

Both achieved great local success. For Matzenauer the public extended five recalls. Mr. Riegger was also recalled with many marks of approval. In addition to her regular program, Mme. Matzenauer added "Annie Laurie," "Home, Sweet Home," and "The Lost Chord." Still the audience

demanding more, for the nobility of her voice, her flawless and wonderful art, and her charming personality took hold of San Francisco with unmistakable and perhaps almost incomparable force.

So the great singer came forward and, to the accompaniment of the orchestra, sang "The Star Spangled Banner" as a solo; then, availing herself of the favorable moment, she beckoned to the audience to join her in the national anthem, and there was a general response, with cheers and other accompanying demonstrations.

The orchestra, which included 100 players, was satisfactory on the whole, but not flawless. Its work was interesting, however, because it furnished a test for the skill of Mr. Riegger as a conductor. To the discerning his talent and skill were plainly in evidence. The "Leonore" overture and the Strauss numbers showed his correct musical ideas and surety in expressing them.

The De Vally French Opera Company opened a season that started well from the purely artistic side, September 18 in the Savoy Theatre, and immediately made a hit in the estimation of musicians. The collaborating artists proved their competency, and the splendid musicianly and executive capacities of Romualdo Sapiro were at once recognized. Gounod's "Romeo and Juliet" was selected as the opening opera and it was just a performance conscientious, carefully, satisfactory. Official representatives of the Allies were present, as the Allies are to be beneficiaries, and wealth, fashion, and music were in the boxes and orchestra section of the theatre.

Not enthusiastic at first the audience warmed up soon and ended with a record of many curtain calls for the principals and conductor, and with warm manifestations of esteem for the general excellence of the presentation. De Vally was a fine Romeo. Carina fulfilled well the role of the youthful Juliet.

There were several Americans in the cast: Mme. Carina, Artha Williston and Carrie Bridewell. It may be truthfully said that Mme. Williston showed fine vocalism and lyrical grace in the part of the Page. She created such a favorable impression that much inquiry was made concerning her. The management has complimented her by assigning important roles to her in "Faust," "Favorita," "Manon," "Cavalleria" and "Carmen."

The presentations of the first week were confined to "Romeo and Juliette" and "La Fille du Regiment." "The

Daughter of the Regiment" drew a large gallery and fair sized orchestra section, considering that there was a street railway strike in progress in the city and the Savoy was off the only lines that were running cars at night. The work was done nicely and with completeness in accessories and with spirit and tunefulness.

The management will continue the season in accordance with the attendance, as the purpose is to raise funds for the sick and wounded of the Allies.

### Notes and Mention

The business of the Greenbaum Concert Bureau will be continued under the management of Selby Oppenheimer, who has succeeded to the management, and all engagements for the future will be handled by him, this also including the present season.

Alfred Hertz set the date for opening the rehearsals of the San Francisco Symphony for the season, for September 24. The first pair of concerts will take place October 12 and 14. The program for this pair will include the Beethoven overture, "Coriolanus," Brahms' variations on a choral by Haydn, and Rachmaninoff's first symphony.

The opening concert of the season of the San Francisco Musical Club took place September 20 under the direction of the new president of the organization, Adeline Wellendorff. The event started the season finely. The soloists were Lion Goldwasser, who played splendidly Arthur Foote's "Ballade" with Mrs. Cecil Hollis Stone at the piano; also John Alden Carpenter's sonata for violin and piano, with Mrs. Stone. Mrs. Herbert M. Lee, contralto, sang a group of four songs, accompanied by Mrs. Clark Pomeroy. Mrs. Ashely Faull, accompanied by Adeline

## LENA DORIA DEVINE

Pupil of Francesco Lamperti

VOCAL STUDIO

1425 BROADWAY

NEW YORK

## EDNA DE LIMA

LYRIC SOPRANO

Late of Covent Garden and Imperial Opera Vienna

Exclusive Management: HARNSEL & JONES, Aeolian Hall, N. Y.

## MARION GREEN

BASSO CANTANTE

Exclusive Management:

GERTRUDE F. COWEN,

1451 Broadway - - - New York

## ANNA CASE

LYRIC SOPRANO

of the Metropolitan Opera Co.

Exclusive Management:

Metropolitan Musical Bureau, Aeolian Hall

## VAN YORX

THEO.

Tenor

Studies: 22 West 39th Street

Tel.: 3701 Greeley

New York

## CLARA CLEMENS

Mezzo Soprano

Management:

R. E. Johnston, 1451 Broadway - - - New York City

## BEATRICE HUBBELL-PLUMMER

Composer - Soprano

"A lovely singer with the divinest of all gifts

An Understanding of the heart of a little child."

In programs of her own inimitable songs and verses

for children and grown-ups

Management: Daniel Mayer, 1095 Times Bldg., New York.

Knaabe Piano Used



## DR. WILLIAM C. CARL

ANNOUNCES THE RE-OPENING OF THE

## GUILMANT ORGAN SCHOOL

WITH UNUSUAL ADVANTAGES FOR ORGAN STUDY

Send for New Catalogue

Fall term begins October 9

44 West 12th Street, New York

Patronized by:  
F. Alda  
F. Amato  
M. Barrientos  
E. Caruso  
G. Crimi  
F. Hempel  
G. de Luca  
G. Martinelli  
V. Maurel  
G. La Rue  
A. de Segura  
and other  
celebrities.

## SALSOMAGGIORE

DRY FOG TREATMENT

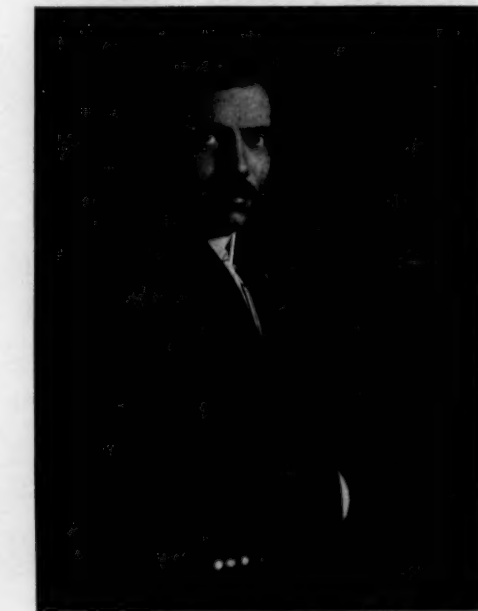
Endorsed by prominent scientists, physicians and artists

Play, read, write or converse while taking treatment

Diseases of  
Nose  
Pharynx  
Larynx  
Ear  
Bronchi

Asthma  
Hay Fever  
Rheumatism

235 W. 72nd St.  
New York  
Phone 3810,  
Columbus.



WALLINGFORD RIEGGER.

Wellendorff sang selections from the works of Victor Herbert and Parker. Miss Wellendorff formally assumed the position of president. She is one of the well known musicians of the Pacific Coast and has been long connected with the artistic presentation of programs of high grade compositions in San Francisco.

Alice Meyer made her debut as a pianist at the St. Francisco Hotel recently. Your correspondent was not able to be present but the reports concerning her work are very favorable.

The California Treble Clef Club will be under the direction of Alexander Stewart for the season. Rehearsals have begun.

At a recital of the California Institute of Musical Art in Oakland, on September 21, the soloists were Ethel Long-Martin, pianist; Mrs. W. W. Randolph, soprano, and Minnie Ulrey, violinist. D. H. W.

### Edouard Deru with New York

Chamber Music Society

Carolyn Beebe, director and pianist of the New York Chamber Music Society, announces the engagement of Edouard Deru, the Belgian violinist, as first violinist of the society, to succeed Andre Tourret, who is in France. Deru was the court violinist to the King and Queen of Belgium, instructor to Queen Elizabeth, and was also an associate of Ysaye in concert work at the Conservatoire. He has played with the greatest success in every important city in Europe, and last season played many concerts in this country with great success.

The first Aeolian Hall concert by the Chamber Music Society is scheduled for Tuesday evening, November 13.

### Sorrentino to Sing for Soldiers

Secretary of the Navy Josephus Daniels has accepted the offer of Umberto Sorrentino, the tenor, to give a series of ten concerts during his forthcoming tour, and also, if feasible, some performances of the "Barber of Seville," before the soldiers located at the various training camps. Secretary Daniels has written Sorrentino thanking him for his patriotic offer of musical service. The tenor says: "I feel that in this action I am repaying only a small part of my great obligation to Uncle Sam, and to Uncle Sam's nephews and nieces, to whom I am indebted for innumerable kindnesses, and among whom I number thousands of warm friends."



### Alma Voedisch Opens Office on Forty-second Street, New York

Alma Voedisch, the well known and successful young manager, has opened an office at 25 West Forty-second street, New York. Miss Voedisch exploited and introduced to the American concert stage Julia Claussen, and has under her direction and management Yvonne de Tré-



ALMA VOEDISCH,  
Manager, who has opened a New York office.

ville, Marie Morrissey, Theodore Spiering, Henri Scott and Karl Kirksmith.

Miss Voedisch was formerly associated with Wendell Heighton in booking the Minneapolis Symphony Orchestra and for two seasons with the Boston Grand Opera Company, booking that organization throughout the Northwest. Huldah Voedisch, violinist, has been engaged by a talking machine company for an extended concert tour throughout the East and Middle West.

### Anderson's "Lucky" Year

"This is my thirteenth year as a concert manager, so it ought to be a good one. At least I am going to make it so if hard work and persistent effort will bring it about," observed Walter Anderson to a *MUSICAL COURIER* man recently.

"Last spring the prospects for 1917-18 were very doubtful, so many of the clubs deciding to postpone matters until the war panic had abated. It looks now, however, as though there had been a reaction and that the need of business-as-usual feeling has been felt by the organizations who realize that it would be a step in the wrong direction to cancel or even curtail musical entertainments.

"My list of artists is up to the usual standard and includes some of those who obtained many successes last season. Marie de Kyzer (Marie Kaiser), entering her sixth season under my management, started September 16 on a six weeks' tour through Michigan, Wisconsin, Minnesota, Iowa, Kansas and Missouri and will probably be booked solid again as last year. Two new excellent sopranos on my list are Dicie Howell (lyric) and Gretchen Morris (dramatic).

"Margaret Abbott, contralto, who made such a phenomenal record on her first season, 1917, with such important engagements as Worcester Festival, Paterson Festival, Springfield Festival, Lindsborg Festival, New York Rubinstein Club, Chicago Recital, Columbia University Choral

Society, etc., is already booked for a large list of important engagements for 1917-18. Mabel Addison is another delightful contralto who appeared last season at the Paterson Festival and is scheduled for large things this season.

"The Elsa Fischer String Quartet leaves New York, October 15, for a five weeks' tour in Ohio, Indiana, Illinois, Iowa, Kansas and Missouri. Another Southern tour is being booked for April as a result of their successful trip through Maryland, North Carolina, South Carolina and Georgia last February. Other artists include Charles Troxell, tenor, who sang last season with the Boston Choral Union, Newark Festival, etc.; Stetson Humphrey, baritone; William Tucker, basso, who appeared last season with the New York Oratorio, People's Choral Society Union, Mendelssohn Glee Club, Musical Art Society, etc.; Blanche Goode, pianist, soloist with the New York Philharmonic Orchestra, and Frederic Gerard, violinist.

### Old Glory Week in Kansas City

A seven day patriotic celebration under the title of Old Glory Week was held in Kansas City from September 22 to 29. Parades, concerts, speeches and a huge patriotic pageant, of which the musical director was Dr. Edward M. Hiner, were among the events of the week. The most prominent of the speakers was Colonel Roosevelt, and the leading musical figure was Lieutenant John Philip Sousa. "Ten thousand persons, men, women and children," says a Kansas City newspaper, "crowded as close as each others' elbows would allow, packed themselves around the Union Station entrance at seven o'clock in the morning, half an hour before Lieutenant Sousa's train was scheduled to arrive. Batteries D and F of the Second Missouri Field

GIORGIO M.

**SULLI**

Announces the Opening of  
his new Residence Studio

267 West 70th Street

New York

Columbus 4436

Artillery in platoon formation flanked the entrance to the depot, while in front of them stood the two hundred members of the Great Lakes Naval Station Marine Band."

Lieutenant Commander J. D. Wilson met Lieutenant Sousa at the train and escorted him to the esplanade, where the bandmaster stepped at once to the front of his players. As soon as his familiar face was recognized, the crowd sent up a great cheer that was picked up and echoed for many blocks stretching away from the station. The band swung into the martial strains of "Stars and Stripes Forever."

When Colonel Roosevelt stepped from the train, Lieutenant Sousa led his men in the "Star Spangled Banner."

Dr. Hiner scored a striking success with his part of the patriotic pageant. The Kansas City newspapers complimented him enthusiastically upon his spirited and finished leading and the excellent performances of the forces under his command.

### William Tucker for "The Impresario"

In the cast with Florence Macbeth, Mabel Garrison, David Bispham and Albert Reiss, in "The Impresario," William Tucker, the young bass-baritone, will appear at Bridgeport on October 15 and at Orange, N. J., on October 26. Mr. Tucker is also booked for a joint recital with Dicie Howell at Jamaica, L. I., on January 10.

### Society of Friends of Music

The Society of the Friends of Music announces for its first subscription concert of the season, Sunday afternoon, November 4, a program of orchestral music that includes works of special interest and at least one novelty. The numbers to be performed are "Hiver-Printemps" and

## PIANOS IN PARIS

Weber & Steck Pianos: Pianolas: Pianola-Pianos

We invite comparison with any and all French makes both as regards quality and price.

RENTING FOR MUSIC STUDENTS A SPECIALTY

THE AEOLIAN CO.

32, AVENUE DE L'OPERA

"Poème d'Automne," by Ernest Bloch, the eminent Swiss composer, now residing in New York; Liadoff's "Chanson Populaire" and the "Danse des Persanes," from Moussorgsky's opera, "Chowantchina." Of these, the "Poème d'Automne," for orchestra and soprano solo, is to have its first hearing. The orchestra will comprise fifty players. Mr. Bloch will conduct and Povla Frijsh will be the soloist.

### Howard R. Haviland's Successful Tour

Howard R. Haviland, the young American pianist who has been engaged for a concert tour by the National War Council of the Y. M. C. A., appeared on September 3 in the Brooklyn Navy Yard before an audience of over 1,000, who showed appreciation by applauding and cheering after every number.

On September 4 Mr. Haviland played at Camp Mills, Mineola, L. I., for the Georgia and Alabama camps of the Rainbow Division. On September 6 he gave another concert in Mineola for the "Fighting Sixty-ninth," which proved to be one of his most successful concerts. On the same program were Albert Spalding and Alma Kruger. One of the important features of this concert was Mr. Haviland's playing of Planquette's "Le Regiment de Sombre et Meuse." This selection was played at the Battle of the Marne, and as this was the third anniversary of that battle, its performance on this occasion was appropriate.

Mr. Haviland's next concert was on September 12, at Camp Dix, Wrightstown, N. J., before an audience of



HOWARD HAVILAND,  
Pianist.

4,200 conscripted men, Adelaide Fischer and William Wheeler being the other soloists.

On September 15 he played at the Naval Y. M. C. A. in Brooklyn.

On September 17 he gave a concert at Bedloe's Island, assisted by Alma Kruger (accompanied by Elizabeth Fogg) and Miss A. Lee (pupil of David Bispham); on September 18 in Allentown, Pa.; on September 19, 20 and 21 in Gettysburg, Pa., on which occasion Adelaide Fischer and Albert Wiederhold participated.

**Maurice DUMESNIL**

**Great French Pianist**

**SEASON 1917-18**

Management: R. E. Johnston, 1451 Broadway, N. Y.

*Chickering Piano*

**SCHUMANN-HEINK**

Tour Season 1917-18 Now Booking

Direction: Wolfsohn Musical Bureau, 1 West 34th Street, New York

**STEINWAY PIANO USED**

**FLORENCE MACBETH**

**PRIMA DONNA COLORATURA**

She made up a program, such as is seldom accomplished on the concert platform, one that was welcome for its own sake as well as for its contrast with the ordinary sequence of songs—said the Chicago Daily News recently.

Management: DANIEL MAYER

1005 Times Building, New York



**APPLIED HARMONY**

An instruction book along ultra-modern lines for beginners or advanced students. Composition made easy. Send for circulars.

CAROLYN A. ALCHIN, 1227 So. Hoover St., Los Angeles

**NIKOLAI SOKOLOFF**

CONDUCTOR OF PEOPLE'S PHILHARMONIC ORCHESTRA  
SAN FRANCISCO CALIFORNIA

**SWAYNE**

STUDIO: 76 EAST 91ST STREET, NEW YORK.  
Teaches in Boston, Wednesdays, Steinert Hall.

**FREDERIC MARTIN BASSO**

PUPILS IN SINGING RECEIVED MONDAYS AND FRIDAYS.  
Studio: 532 West 111th St., New York. Phone, 4930 Morningside.

**D'ARNALLE**

BARITONE CONCERTS, RECITALS  
INSTRUCTION

ADDRESS: SUITE 1101-2 CARNEGIE HALL, NEW YORK

**ALELAIDE GESCHEIDT**

Instructor of MILLER VOCAL ART-SCIENCE

The New School of Voice Culture

817 CARNEGIE HALL, NEW YORK. Tel. 1350 CIRCLE

**N. Y. COLLEGE OF MUSIC**

128-130 East 58th Street (38th Year)

ALL BRANCHES OF MUSIC TAUGHT BY EMINENT INSTRUCTORS.

Piano—Artists' Class ..... August Fraemcke  
Voice ..... Carl Hein  
Theory ..... Rubin Goldmark  
Public School Music ..... Dr. Frank R. Rix

Exceptional Advantages.

CARL HEIN, AUGUST FRAEMCKE, Directors.  
Catalog on Application.

**CECIL FANNING Baritone****H. B. TURPIN Accompanist**

Having returned from a year of concert giving in  
Germany, Italy and England are

NOW AVAILABLE FOR RECITAL IN AMERICA

Address: H. B. TURPIN, Dayton, Ohio

**CLEMENTINE DE VERE**

Prima Donna  
Soprano

From Covent Garden, London,  
Metropolitan Opera, New  
York, etc. Available for Opera,  
Concert and Oratorio.

Also: VOCAL TUITION.

Address: 57 West 58th St., N. Y. City Phone: Plaza 9936

**ROMUALDO SAPIO**

Vocal  
Teacher

Formerly conductor Metropolitan  
Opera, New York, and  
European theatres. Coach to  
Mme. Adelina Patti, Calvé,  
Nordica and other celebrities.

Jean de Reszke  
58 Rue de la Faisanderie  
Paris

**LAMPERTI-VALDA**

SCHOOL OF SINGING

61 AVENUE NIEL PARIS, FRANCE

Temporarily in New York, 31 West 51st Street

MME. GIULIA VALDA

**The Philharmonic Society of New York**

1917-SEVENTY-SIXTH SEASON-1918

Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guisomar Novais, Johannes Gade, Joan Manon, Carl Friedberg and Percy Grainger. During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

FELIX F. LEIFELS, Manager, Carnegie Hall  
NEW YORK

**RUSSIAN SYMPHONY ORCHESTRA TO INTRODUCE NEW RUSSIAN MUSIC**

Russia is so fully occupied with other matters at the present time that no thought is being given to the publishing of music, and this despite the fact that Slavic composers are showing greater activity than they have in years. The reactionary effect of the war and of the feeling of unrest which preceded the revolution have shown their marked influence and have inspired the Russian musicians to band themselves together in a new school. With the throwing off of the yoke of autocracy the composers have cast away the fetters which formerly bound them musically and now, instead of beginning timidly in a minor key, they strike forth boldly and brilliantly.

This characteristic is emphasized in certain compositions which have recently been received by Modest Altschuler, the conductor of the Russian Symphony Orchestra. Mr. Altschuler has undoubtedly done much to make known his native music in America; and the list of novelties which have been introduced by his orchestra is a lengthy one. Notwithstanding the difficulties which now attend the research for and importation of Russian music, Mr. Altschuler has just come into the possession of a number of new works which promise exceptionally interesting programs when the Russian Symphony Society resumes its New York series of concerts at Carnegie Hall during the coming season.

"One of the prime novelties which I shall have to offer," said the conductor recently, "is a poem symphonique entitled 'Les Fantomes,' by Alexander Lurassowsky, a composer hitherto unknown, who writes in a brilliant fashion after the style of the new Russian school. Another newcomer is M. Ostroglazov, whose tone picture based on a chapter from the Apocalypse I shall present, as it is a rarely significant and interesting work."

"Serge Wassilenko, whose 'Garden of Death' had place on a Russian Symphony program about ten seasons ago, will also be heard from again," continued Mr. Altschuler. "Although the 'Garden of Death' was in many respects an admirable achievement and made a deep impression, I considered it too gloomy to give it a permanent place in our repertoire. Wassilenko still writes in an atmosphere of mysticism and holds himself apart from all new influences, a Russian of the Russians. His ideas are entirely original in their trend and in no way suggest any other composer."

"Alexander Spendiariow, although in reality an Armenian, is looked upon as a Russian. Being tubercular, he makes his home in the mountains remote from all the stirring events of the war and the revolution, and his latest compositions are correspondingly untouched by recent changes. I have several new pieces by him which promise to be quite as interesting as his 'Three Palms.'"

"From Gliere I have received what appears to be the third number in a cycle of four symphonies. It bears the title of 'Ilija Muromtzen' and is based on the life of a Russian hero of the tenth century, a prince who reigned over a vast section of the country before the coming of the czars. It is an imposing, noble work of great breadth, Russian from the first note to the last. The other parts of the work are named for three prominent figures in Russian history, but these have not come to hand."

"Ilija Satz contributes what I am sure will be a veritable sensation," said Mr. Altschuler with great enthusiasm. "It is called 'The Dance of the Goats' and is most ingeniously written in a realistic descriptive style that suggests the bleating of the goats quite as aptly as John Powell did the sound of the banjo in the 'Banjo Picker.'"

"Another work, but this time a serious one, is a tone picture for voice and orchestra written by Gretchaninoff, composer of the 'Hymn of Free Russia,' which has been accepted, for the present, at least, as the Russian national anthem. Apropos of this, I have recently heard that a new Russian hymn has been written and that it is fast displacing the Gretchaninoff song. In the majority of instances national songs come from the people and not from a great composer, and since this second hymn was written by some one who is a great artist in another line, but is unknown as a writer of music, I am inclined to give credence to what I hear of the composition."

"A paraphrase on the national hymns of the Allies has been arranged by Glazounoff in a most effective way, but unfortunately it was written in 1915, and so the new Russian hymn and the American anthem are both missing. I am going to take the liberty of including them," added the conductor.

Other works which Mr. Altschuler spoke of with great enthusiasm were two compositions by Igor Strawinsky, one for male chorus and orchestra and the other a symphony in reality for mezzo and orchestra. "The latter I hope to produce in Boston in December for the first time in America, with Emma Roberts singing the contralto part in Russian," he explained. An orchestration of Scriabin's "Poeme Satanique" and contributions by Liapounoff and Liadoff complete the list for the present, although Mr. Altschuler expects a further consignment before the season really begins.

**American and Canadian Praise for Inez Barbour**

"Inez Barbour was in superb voice and her interpretations magnificent," declared the Toronto (Canada) News of an appearance in that city of the gifted soprano with the Mendelssohn Choir, under the direction of Dr. Vogt. This opinion has been re-echoed by the press of other Canadian cities as well as of the United States. "Inez Barbour, the soprano, was never heard here before, but she won instant favor not only by her singing but her charming personality. She has a pure soprano of rare sweetness and range and sings with rare intelligence and feeling. She will always be a welcome visitor to Richmond." The foregoing is from the Richmond (Va.) Star, and these statements were reiterated by the Evening Journal of that city, thus: "Next to Clarence Whitehill should rank the soprano, Inez Barbour, who injected into her singing the same dramatic quality. She has personality, that indefinable quality, apart from the voice which makes an audience thrill in response, or lacking it in a singer, sit coldly admiring." Montreal joined its sister city in Miss

Barbour's praise, thus: "Inez Barbour, the soprano soloist, has a particularly beautiful voice, admirably adapted for oratorio work. She sang 'I Know That My Redeemer Liveth' with a gracious charm that made it a living memory, and throughout displayed an insight into the music with an ample coloratura that charmed the audience."

**Excellent Program at Strand Theatre**

In the symphony concert at the Strand Theatre last week Adriano Ariani, the conductor, presented a pleasing and varied concert.

The "Peer Gynt Suite" was the first number, and the orchestra played the three themes in splendid style. "Sol-veig's Song" was especially well rendered. Mascagni's "Hymn to the Sun," from the opera "Iris," an impressive selection of rare tone beauty, was played with artistic technique, and Signor Ariani's interpretation of this composition proved his thorough understanding of Mascagni, his old tutor. Schumann's symphony No. 1 in B flat was another classical composition on the program the rendition of which was enthusiastically applauded. Weber's "Der Freischütz" overture concluded the concert.

**Henrietta Conrad's New York Debut Program**

Henrietta Conrad, dramatic soprano, will make her New York debut in a song recital at Aeolian Hall on Friday evening October 12, at 8:15. Richard Hageman will accompany her in the following program:

"Ridente la Calma," Mozart; "Mortal cosa son io," Monteverdi; "Rugadose Odorose," Scarlatti; "Il mio Bel Foco," Marcello; "Die Kartenlegerin," Schumann; "Wer machte Dich so krank?" "Alte Laute," "Das Mädchen spricht," "Willst Du, dass ich geh?" Brahms; "Und willst Du Deinen Liebsten sterben sehen?" "Gesang Weylas," Wolf; "Allerseelen," "Cacilie," Strauss; "The Shepherdess," Horman; "The Fields of Ballyclare," T. Maley; "Retreat," La Forge; "Ecstasy," Rummel.

**Olive Fremstad's Concert Appearances**

Despite rumors to the contrary—rumors entirely without foundation—Olive Fremstad will be heard in concert and recital this season in addition to her engagement with the Metropolitan Opera Company. Mme. Fremstad's appearances at the Metropolitan are scheduled for January and part of February. The balance of her season will be devoted to a concert tour, commencing with a pair of concerts in Pittsburgh, Pa., on October 29 and 30, when she will appear as soloist with the Philadelphia Orchestra, Leopold Stokowski, conductor.

**Marie de Kyzer Re-engaged With Boston Society**

Walter Anderson has booked Marie de Kyzer to appear with the Boston Handel and Haydn Society in "The Messiah," December 24.

**EFFA ELLIS PERFIELD****TEACHES SCIENTIFIC PEDAGOGY**

Based on INNER-FEELING,  
REASONING and DRILLS

CONSTRUCTIVE, RELIABLE and PEN-  
ETRATIVE MEMORIZING, 14 Guides, \$10.  
RHYTHM and RHYTHMIC DICTATION.  
COMPOSITION and MELODIC DICTA-  
TION.

CREATIVE KEYBOARD and WRITTEN  
HARMONY.

SIGHT SINGING for Professionals not  
do re mi IMPROVISING.

MODULATIONS, HARMONIC  
DICTATION and how to write these modu-  
lations from one given tone.

TRANSPOSITION, ANALYSIS and  
CHORD SENTENCES.

Free DEMONSTRATION by APPOINTMENT

Address

EFFA ELLIS PERFIELD  
ST. JAMES HOTEL

109 W. 45th St., New York City - Phone, Bryant 3247

**Violin Instruction****VICTOR KÜZDÖ**

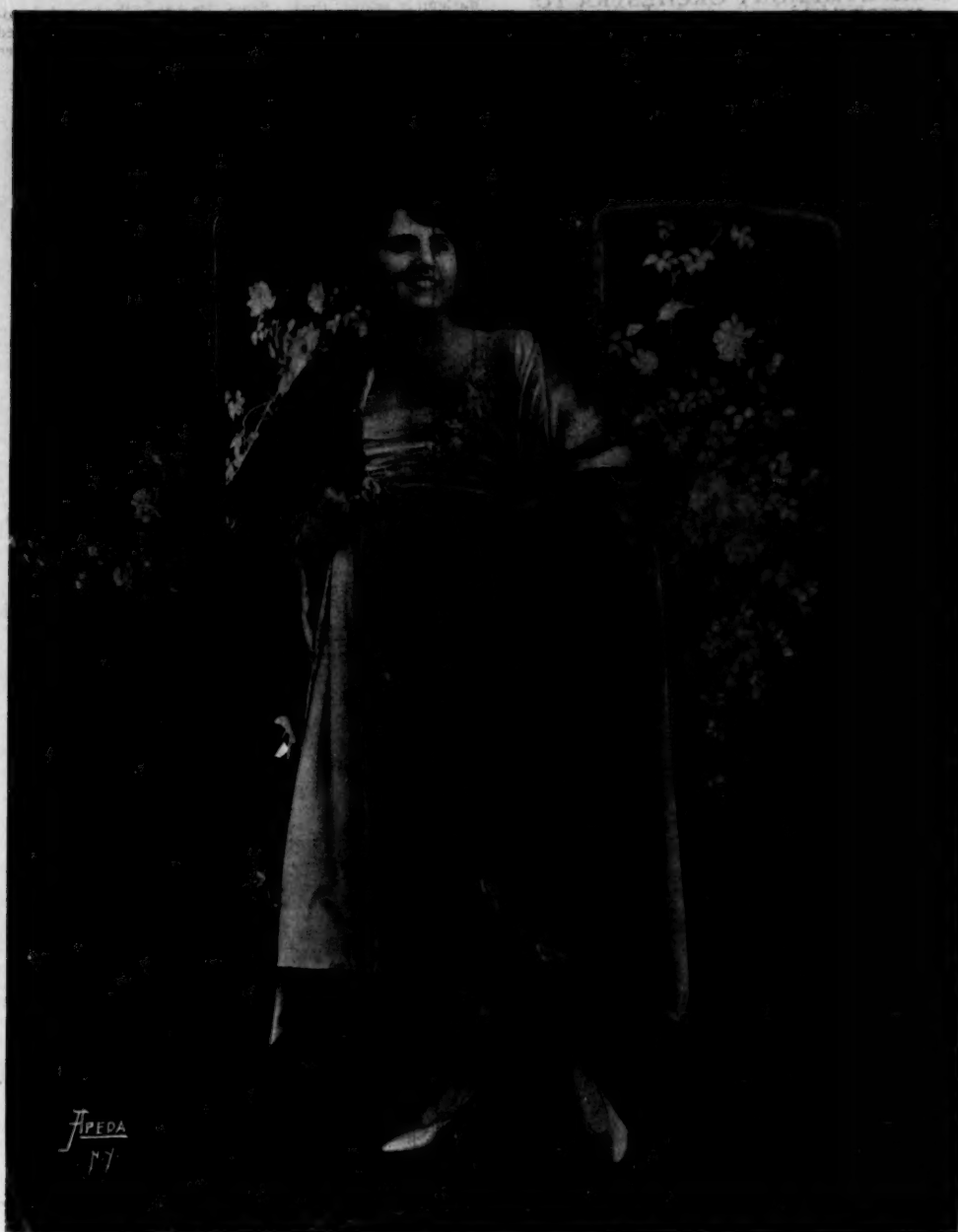
First authorized exponent (in America)  
of the system of

**LEOPOLD AUER**

(Teacher of Elman, Zimbalist, Parlow,  
Eddy Brown)

Studio: 560 West End Avenue, New York





EMMA STEVENS.  
(Gown by Tafel.)

#### Emma Stevens in a Tafel Gown

Emma Stevens not only is a successful concert artist, but she has also gained recognition as a composer of unusual talent, her songs being a true reflection of the composer's charming self. Possessed of a lovely voice, abundant per-

sonality and attractive appearance, Miss Stevens is an artist who pleases her audiences immensely.

In addition to these requisites, she is considered a faultlessly gowned woman both on and off the stage, and this she attributes to Mme. Tafel, the well known New York modiste. The gown shown in the accompanying photograph is of deep rose chiffon velvet, with a simple trimming of silver flowers embroidered on the skirt and across the bodice. The evening wrap is of the same shaded material, finished with a huge beaver collar.

#### Los Angeles Organist in Recitals of American Compositions

Ray Hastings, organist at the Temple Auditorium, Los Angeles, has just completed a series of organ recitals that are worthy of special mention. This series consisted entirely of works by representative American composers. There were three recitals in all, and five composers represented at each recital, as follows: First recital, Arthur Foote, Charles Wakefield Cadman, Will C. Macfarlane, Roland Diggle, G. Waring Stebbins; second recital, George W. Chadwick, Russell King Miller, Ralph Kinder, Morton F. Mason, J. Frank Frysinger; third recital, R. Spalding Stoughton, Horatio W. Parker, Gordon B. Nevin, Frederick Groton, Carl E. Doud.

#### Ethel Newcomb Is at Present at Whitney Point

Ethel Newcomb, pianist, expects to be in New York next month. She is at present at Whitney Point, in fact she has been there all summer, and has been instructing a class of twenty-one pupils. On the occasion of Mrs. Newcomb's birthday, August 25, 1917, a play by Oscar Wilde, "The Importance of Being Earnest," was presented there, and in the cast of characters aside from the name of Miss Newcomb appears that of Clarence Bird, pianist. Miss Newcomb expects to take up war work this winter.

#### Skovgaard's Bookings for Next Week

The following North Dakota cities will hear Skovgaard, the prominent Danish violinist, and his New York Metropolitan Company in concert next week: October 15, Mandan; October 16, Valley City; October 17, Fessenden; October 18, Harvey; October 20, Kensal.



LEOPOLD GODOWSKY  
EDITOR-IN-CHIEF

#### To Music Teachers and Students

—The most laudable and widely agitated movement in professional musical circles at present, proposes—

- 1st—The Standardization of Music Teaching and Study.
- 2nd—The Allowance of Public School Credits for Music Study under Outside Teachers.

## The "Progressive Series of Piano Lessons"

Editor-in-Chief,  
LEOPOLD GODOWSKY.

Co-Editors,  
JOSEF HOFMANN,  
EDGAR STILLMAN KELLEY,  
EMIL SAUER,  
the late W. S. B. MATHEWS,

Executive Editor,  
EMERSON WHITHORNE,

is a complete course of correlated text-material, consisting of carefully graded Lessons, Exercises, Studies and Annotated Compositions. It enables all earnest teachers and pupils to meet the most exacting requirements. It is the only text-work that makes it possible for the Private Piano Teacher, Public School, Conservatory and University to work in perfect harmony with each other. Thousands of schools, conservatories and private teachers have adopted it. Many Prominent Educational Institutions have approved it as a means of allowing School Credit for outside Music Study.

The Society will submit text-material for inspection to those interested.

Investigate the advantages offered to teachers and pupils.



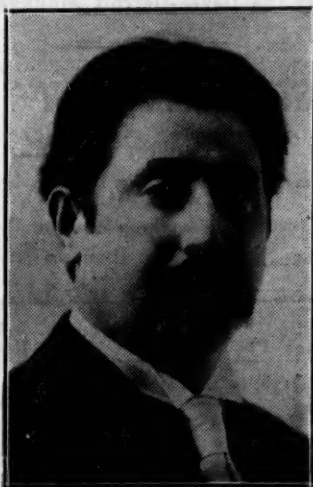
ART PUBLICATION SOCIETY

916-918 OLIVE STREET  
SAINT LOUIS, MO.

London

Berlin

Vienna



GIUSEPPE CREATEORE  
GRAND OPERA CO.

SEASON 1917-18

EVERY PERFORMANCE UNDER

PERSONAL DIRECTION OF MR. CREATEORE

MR. FRANK GERTH, Manager

Room 415. 1482 BROADWAY, NEW YORK CITY

**DAVID BISPHAM**

Instruction in Singing and Dramatic Recitation  
OPERA, CONCERTS AND RECITALS  
44 West 44th Street, New York

**CAROL LOWE**  
Teacher of Singing and Organ Recitalist  
Summer Studio: 912 The Arcade, Cleveland, O.  
IN NEW YORK. SEASON 1917-18. BEGINNING OCT. 15

**ANNE STEVENSON**  
TEACHER OF JEAN VINCENT COOPER. CONTRALTO  
928-9 Carnegie Hall, New York Telephone 2623 Circle

**RUTH ST. DENIS**  
Personal Representative: KINGSBERRY FOSTER, 25 West 42nd St., New York

**EVELYN STARR**  
VIOLINIST  
Management: Hugo Boucek, 30 West 36th St., New York

**CHARLES HENRI de la PLATÉ**  
BASSO  
341 Blanchard Building, Los Angeles

**Florence Macbeth**  
PRIMA DONNA COLORATURA  
Chicago Grand Opera

Personal Management: DANIEL MAYER, 1005 Times Bldg., N. Y.  
Phone, Bryant 2640  
Booking Season 1917-18

**ELSI BAKER**  
CONTRALTO  
HEAR VICTOR RECORDS  
Address: 226 West 97th Street, New York City

Heinrich Hauer Katherino  
**BELLAMANN BELLAMANN**  
PIANIST-LECTURER SOPRANO-TEACHER OF SINGING  
Chicora College for Women—Columbia, South Carolina

**ALICE NIELSEN**  
PRIMA DONNA SOPRANO  
AMERICAN CONCERT TOUR

ENGAGED AT METROPOLITAN OPERA  
HOUSE SEASON 1916-17  
BALDWIN PIANO USED  
Exclusive Management: JOHN BROWN, 1425 Broadway, New York

**GIORGIO M. SULLI**  
Will resume teaching  
October 1st  
At his new residence Studio  
267 West 70th Street,  
New York Columbus 4436

Eleonora de  
**CISNEROS**  
The American Singer

SONG RECITALS  
SEASON 1917-1918  
Special Feature Extra Program  
EXCLUSIVELY OF AMERICAN  
COMPOSERS

Personal Representative:  
MISS MAY JOHNSON, 86 West 67th St., New York City  
TEL. COLUMBUS 3334

**Mildred Dilling's Activities**

On Thursday afternoon, September 13, Mildred Dilling, harpist, Frances Starr and Mrs. Henry Holden Huss, soprano and wife of the well known composer, united their efforts toward making the benefit concert for the Glens Falls (N. Y.) Hospital Guild a huge success, and in that they were very much so, both artistically and financially.

The program upon the occasion was the following:  
"Gavotte" (Bach-Saint-Saëns), "The Fountain" (Zabel), "Song of the Volga Boatmen" (Russian Folk Song) and "The Garden in the Rain" (Jacques de la Presle), Miss Dilling; "Après un rêve" (Fauré), "La belle du roi" (Holmes), "Damon" (Stange) and "Who'll Buy My Lavender" (E. German), Mrs. Henry Holden Huss; was recitations by Frances Starr; "Priore" (Hasselmans) and "Legende"—after the poem "Les Elfes" by Leconte de Lisle—(H. Renié), Miss Dilling; "Hey Ho the Morning Dew" (Irish), "Lovely Celia" (Monroe), "Pastorale" (Carey), "The Happy Heart" (Huss) and "The Year's at the Spring" (Beach), Mrs. Huss. Mr. Huss played the accompaniments for Mrs. Huss.

On September 22, Miss Dilling was the harpist at the delightful musicale given by Mr. and Mrs. Davis Ewing at the Country Club, Bloomington, Ill. Her program in-



ARTISTS UNITE EFFORTS AT BENEFIT CONCERT.  
Left to right: Frances Starr, the actress, Mildred Dilling, harpist, and Mrs. Henry Holden Huss, soprano and wife of the composer, in Mrs. Hyde's garden, Glens Falls, N. Y., during a benefit concert for the hospital.

cluded: "Bourrée" (Bach-Saint-Saëns); "Song of the Boatmen on the Volga" (Russian Folk Song); "The Fountain" (Zabel); "Legende" (Renié); "Arabesque" (Debussy); "Chaconne" (Durand); "The Garden in the Rain" (de la Presle), and Hasselmans' "Priore," "Patrouille" and "Les Follets."

Miss Dilling is remaining for the present in the Middle West, where she is filling numerous engagements. On October 16 she will go to Detroit, where she appears in a joint recital with Claudia Muzio, after which she will return to New York.

**Boguslawski Will Give Two New York Recitals**

Moses Boguslawski will appear in two New York piano recitals in Aeolian Hall. The first one will take place on November 13 and the second one on November 24. Music



MOSES BOGUSLAWSKI.

lovers of the metropolis undoubtedly will give him the same hearty welcome which he received at his debut there last year. Mr. Boguslawski has prepared two very interesting programs. He will be presented this year under the management of Daniel Mayer, by arrangement with Max Hart.

**Virginia Nichols' Compositions**

Among the best known of the many compositions by Virginia Nichols, one of America's younger composers, are "Red Poppies" and "McGregor," both of which have been

successfully sung in recital by Estelle Harris and Jocelyn Herne. Miss Nichols devotes much of her time to producing and writing all the music for charity entertainments in New Rochelle. She has written for Laddie Cliffe and Eddie Foy, and has also composed some popular songs by way of recreation.

**Eddy Brown Elected to Sinfonia Fraternity**

Recently the MUSICAL COURIER printed an account of Paul Althouse's election to the Alpha Chapter of Phi Mu Alpha-Sinfonia Fraternity of America. Now comes the statement that Eddy Brown, the young American violinist, also has been similarly honored. Mr. Brown received the following letter from F. Otis Drayton, supreme president of the fraternity, on July 10:

MY DEAR MR. BROWN—It gives me great pleasure to inform you that at the last regular meeting of Alpha Chapter of Phi Mu Alpha-Sinfonia Fraternity of America you were elected to honorary chapter membership.

Since the birth of the fraternity in 1898 honorary membership has been conferred upon many who have achieved eminence in music or have become notable as patrons of the art, among them being George W. Chadwick (by whom Sinfonia was named), Arthur Foote, Horatio Parker, Frederick Stock, Frederick Converse, Louis C. Elson, David Bispham, Henry J. Higginson, Dr. Karl Muck, George B. Cortelyou and others.

If you will make an appointment, it will give me great pleasure to arrange to have a member of Alpha chapter call upon you and explain more in detail than is possible in this letter concerning the history and aims of the fraternity. Or, in case you will be in a position to accept the membership which it is the pleasure of the chapter to offer you, I will be glad to mail you a brief historical sketch of the fraternity.

**Benefit Concert at Country Life Permanent Exposition**

Bessie Cameron Ver Bryck, soprano, gave a concert for the benefit of the American Red Cross at the Country Life Permanent Exposition, New York, on Saturday afternoon, September 29. She sang:

"The Star," Rogers; "Bowl of Roses," Clarke; "Joy of the Morning," Ware; "Song of the Nile," Palmer; "I Know," Spross; aria, "Un bel di," Puccini; "Two Eyes of Gray," McGeech; "When Twilight Falls," King; "My Laddie," Thayer; "Rose of My Heart," Lohr; "April Rain," Woodman; "Crow's Egg," Wells; "John o' Dreams," Scott; "At Dawning," Cadman; "The Cuckoo Clock," Schaefer.

She was assisted by Lillian Heyward, whose sympathetic and artistic piano accompaniments won appreciation.

**The Woelbel School Moves**

The Woelbel School of Music, Frank W. and Mary Louise Woelbel, directors, has removed to 784A Quincy street, Brooklyn, where the entire building will be devoted to the activities of the school, which provides instruction in all branches of music and dramatic art. Mr. Woelbel will still keep his studio in Carnegie Hall.

**Some Dates Booked for**

**LEO ORNSTEIN**

The Russian Pianist

October 10-18, MICHIGAN TOWNS  
INCLUDING DETROIT  
Under the Devoe-Detroit Management

**FIRST PACIFIC COAST TOUR**  
October 21—December 7

Commencing at Salt Lake City October 21  
Closing at Seattle December 7  
As Soloist with the Seattle Symphony Orchestra  
Montana-North Dakota Dates en Route to  
New York.  
Youngstown, Ohio, December 17, 1917.  
Warren, Pa., December 18, 1917.  
Brooklyn Choral Art Club, December 20, 1917.  
Chicago Philharmonic Orchestra, December  
23, 1917.  
Pittsburgh, Erie, Boston, early January.

**Season's First New York Recital**  
Aeolian Hall, January  
15, 1918

For Dates and Terms Address  
M. H. HANSON, 437 5th Ave., N. Y.  
KNABE PIANO





DORA GIBSON, CHAMPION OF THE SOLDIERS.

(Top) Some of the American boys of Litchfield, Conn., being drilled by an English officer, who comes from Miss Gibson's birthplace in England.

(Oval) Dora Gibson receiving a donation for her Soldiers' Fund from Senator Hitchcock, on the beach at Swampscott, Mass.

(Below) The English singer with the large black hat photographed with some of the "Americans she loves."



### Singer Helps English and American Soldiers

Dora Gibson has always been a staunch champion of the "Tommies" ever since the outbreak of the present war. When she came to America not long ago, she did not forsake her knitting for them, with the result that many of the boys last winter were made more comfortable and were able to keep their feet warmer. All this summer Miss Gibson has been knitting overtime—for she has a double duty now. She is knitting socks for the "Sammies" too. While the guest of some friends this summer at Swampscott, Mass., she inaugurated a fund for the Hospital Unit of Fort Oswego, and has been able to send 1,000 cigarettes, numerous boxes of sweets as well as socks to the soldiers in camp. She says that the Americans have been so kind to her that she wants to show her appreciation in a measure by giving her voice to raise funds for the American Red Cross, besides her efforts to help each individual soldier. Miss Gibson hopes to give a New York recital at Aeolian Hall some time in November.



Jordan at her forthcoming recital in Aeolian Hall, New York. Miss Jordan says that "she just loves this song, which is full of color and feeling."

### CLEVELAND

Sol Marcossion has returned from Chautauqua, N. Y., and can be found at his new studio in the Arcade. Mr. Marcossion already has numerous engagements for the coming season, among them: September 25, the Temple; October 5, Miles Avenue Congregational Church; October 9, Chillicothe, Ohio; January 29, Fortnightly Musical Club; February 5, Rosedale School.

On February 11 the Philharmonic String Quartet, of which Mr. Marcossion is first violinist, will give a concert at the Fortnightly Musical Club in celebration of the club's twenty-fifth anniversary, and on April 16 a concert at Berea, at which Mrs. Marcossion, pianist, and Grace Probert, soprano, will assist. This quartet will also give three chamber concerts in the ballroom of the Woman's Club, the dates for which will be announced later.

### Felix Hughes Resumes Teaching

Felix Hughes resumed teaching September 5. His classes are larger this year than ever before. Allen McQuhae, a talented pupil of Mr. Hughes, is booked with the Detroit Orchestra for November 7. Rena Titus, another pupil of great promise, sang with success at Engineers' Hall, September 18, on the occasion of the dramatic reading by Blanche Taylor.

### Notes

After a delightful six weeks' vacation in Michigan, Carl Riemanschnieder has resumed his teaching at his studio, 722 the Arcade. The large number of students who have already begun work indicate a busier season than ever before.

Celestine Cornelison reopened her studio September 1. She is giving studio recitals weekly and expects to continue them throughout the year. B. F.

### Olive Nevin's Bookings

Olive Nevin has started her season well. Beginning with a recital in Sewickley, Pa., September 16, she sang September 30 in Lockport, N. Y. October 11 she is booked at Beltshoover Castle, Irvington-on-the-Hudson, and October 16 she gives the premier song recital in Pittsburgh's new concert hall in the Union Arcade. From there she goes to Boston, singing in Providence on the way. November promises to be equally full of bookings. Her recital in the Princess Theatre, New York, December 4, starts the month. She will fill three Pittsburgh engagements around Christmas time.

### Fay Foster's "Dusk in June"

Will Be Sung by Mary Jordan

That Fay Foster has not been idle during the past summer is amply testified to by several of her new songs. "Dusk in June," a setting of a charming poem by Sara Teasdale, will be sung in public for the first time by Mary

Godowsky for Return Date in Greencastle, Ind.

Godowsky, "the superman among pianists," was booked by wire for a recital at De Pauw University, Greencastle, Ind., October 10. This was a return date from last season.

## THE BILTMORE SERIES OF FRIDAY MORNING MUSICALES

Management Mr. R. E. JOHNSTON  
BALLROOM OF THE HOTEL BILTMORE  
Madison Avenue and Forty-third Street

THE HOTEL BILTMORE begs to announce a series of eight Morning Musicales to be given at eleven o'clock on the following dates during season 1917-1918:

November 9 December 7 January 4 February 1  
November 23 December 21 January 18 February 15

The following artists are definitely engaged:

FRANCES ALDA	LOUIS GRAVEUR
CECIL ARDEN	PAULO GRUPPE
RICHARD BUEHLIG	FRITZ KRIEGLER
ENRICO CARUSO	MAI KALNA
ANNA CASE	ALYS LARREYNE
JEAN COOPER	GIJOVANNI MARTINELLI
GIUSEPPE DE LUCA	MARGUERITE NAMARA
MAURICE DUMESNIL	LUCILLE ORRELL
MIRCHA ELMAN	IDELLE PATTERSON
GERALDINE FARRAR	JAMES STANLEY
RITA FORNIA	HERMAN SANDBY
MARY GARDEN	GAMMA WALSKEA
LEOPOLD GODOWSKY	MARY WARFEL
RUDOLPH GANZ	EUGEN YEAYE
AURELIO GIORNI	

Subscriptions can now be ordered from  
R. E. JOHNSTON, 1451 Broadway, New York  
Telephone 608-000 Bryant

Subscription Prices, Reserved Seats \$20 for eight Concerts. Price for Single Seats \$3. Price for Single Boxes (6 seats) \$30. Subscription Price for Boxes \$200 for the eight Concerts.

KNABE PIANO USED

## THOMAS J. KELLY

VOCAL TEACHER

Mr. and Mrs. KELLY in programmes of Artistic Song

Cincinnati Conservatory of Music

FLORENCE LARRABEE  
PIANIST

Soloist: Boston Symphony and Philadelphia Symphony Orchestras.

LARRABEE

Management: Foster & David, 500 Fifth Avenue, New York

A limited number of pupils accepted after October 1st

Personal Address

Trinity Studios

550 W. 153d St., New York

## ELEANOR MCLELLAN

### MAKER OF SINGERS

"The teacher who has made and influenced more careers than any woman teacher in America."

For Particulars Address:

Secretary, D. TIGHE,

33 West 67th Street, New York City

**M. M. E. POVLA FRIJSH** DANISH SOPRANO  
American season 1917-1918 now booking  
MASON & HAMLIN PIANO USED  
For Available Dates Apply FLORENCE L. PEASE, 29 East 48th Street, New York (Tel. Murray Hill 2184)—Exclusive Management

**L. d'AUBIGNÉ**

Teacher of Singing

Villa d'Aubigné, 25bis, rue de Brancas - Sevres-Paris

**ARIMONDI**

Leading Bass With Chicago Opera Association

CONCERT ORATORIO RECITAL

Tour Now Booking  
Address: CONCERT BUREAU, JULIUS DAIBER,  
Auditorium Theatre, Chicago, Ill.**AMPARITO FARRAR**

LYRIC SOPRANO

CONCERTS AND OPERA SEASON 1917-18

Management: R. E. JOHNSTON 1451 Broadway, New York

**MABEL BEDDOE**

CANADIAN CONTRALTO

In America Season 1917-1918

Available for Concerts, Recitals and Oratorios

For Bookings Address

Exclusive Management: ANNIE FRIEDBERG  
Metropolitan Opera House Building New York**M. E. MAI KALNA**

Dramatic Soprano

Management  
R. E. JOHNSTON, 1451 Broadway,  
New York City**STRACCIARI****Ganna Walska**

SOPRANO

Management: R. E. JOHNSTON  
1451 BROADWAY NEW YORK**Walter Rothwell Back in New York**

Among the notable musicians who will be in New York again for the season will be Walter Henry Rothwell, who has returned from Lyme, where he passed the summer months, and reopened his studios at 545 West 111th street. Mr. Rothwell will again conduct the Orchestral Society of New York, that gave last winter several brilliant concerts for philanthropic funds, and plans another series this year equally fine from an artistic standpoint.

Mr. Rothwell, whose achievements as leader of the Civic Orchestral Society's concerts during the summer of 1916 made him known to all New York music lovers, has had unusually diversified experience as a conductor since he started his career under the supervision of Gustav Mahler at the Hamburg Opera. After two years' leadership in Hamburg, Mr. Rothwell became first conductor in opera houses in Vienna, Breslau, Rostock and other European cities and was then appointed general musical director at the Royal Opera of Amsterdam. From that city he came to America to conduct Henry Savage's forces when they first presented "Parsifal" in English, and later conducted the first performance of "Madame Butterfly" which took place in America.

On his return to Europe, Mr. Rothwell became conductor of the opera at Frankfurt, but was induced to return to America to take the leadership of the St. Paul Symphony Orchestra, which he conducted in brilliant fashion for seven years. After its disbandment he came to New York, where he has directed special classes in conducting, orchestration, score reading and other phases of the higher forms of musical art. Mr. Rothwell is also truly expert at coaching singers for opera or in song programs.

**Mme. Matzenauer Triumphs on Pacific Coast**

Mme. Matzenauer opened the California concert season with remarkable success. Following her triumph as soloist with the Riegger Symphony Orchestra at the Exposition Auditorium, Sunday, September 23, she gave song recitals to capacity audiences at the Scottish Rite Auditorium and at Oakland Auditorium Theatre, Oakland. There was a splendid advance sale for second song recital at the Ex-



MARGARETE MATZENAUER.

position Auditorium, Sunday, October 7. Clubs everywhere want Matzenauer recitals.

Herewith follows a digest from newspaper reviews:

There is not indeed in all the world another voice like hers. Warmth, intimacy, personal charm and unconscious, spontaneous allurements are the qualities found in this singer's art, but beyond that, above it, and around it are the embracing beauty of her singing, the human appeal of her art and the personal message of this mistress of song. I have no criticism to urge against this wonderful singer who only offends when she persuades her hearers that the idols they have reared are not so great as she.—Walter Anthony, San Francisco Chronicle.

With the gold of her voice and the warm charm of her regal self, Margarete Matzenauer stepped out on the stage of the Exposition Auditorium yesterday afternoon and brought San Francisco to her feet. Singing "The Star Spangled Banner" as an encore number the diva brought the audience to its feet—and to hers—with an incomparable rendition of the grand melody. She is a singer with a superb voice, the tones of which are perfect, and whose art is as unimpeachable as she herself is magnificent.—San Francisco Bulletin.

Tall, handsome, majestic, the singer inspired confidence even before she had begun to sing. A moment's listening revealed a voice of remarkable beauty, with rare facility in sounding the gamut of human emotion. Its fullness, roundness and nobility of tone, its ability to express impassioned love, and lofty spirituality, deep brooding tenderness, amazed and delighted the fortunate ones who heard her.—San Francisco Argonaut.

She surely thrilled several thousand people at the Civic Auditorium last Sunday afternoon. If her remaining concerts are not crowded to the door, then we do not know the temper of the San Francisco musical public.—Musical Review.

**Vera Poppe, Cellist, Recital October 27**

Vera Poppe, the cellist, not long ago of Australia, will give her first cello recital at Aeolian Hall, New York, Saturday evening, October 27. On the program will be several novelties which are sure to interest her audience.



HENRIETTE CONRAD,

Singer, who has returned to the American concert field and will give her Aeolian Hall recital on October 12, photographed with her two pet wolf-shepherds.

**Waco, Tex., Concert Season**

Waco, Tex., will have a concert course this season under the Wrenn Waco management. The opening concert will be October 15 when the artist will be Frieda Hempel. Evan Williams will furnish the recital in November, Efreim Zimbalist in January and Louise Homer in April. The town of Waco has increased considerably in the last few months, as it harbors Camp MacArthur, an aviation camp, and a base hospital, and expects 35,000 troops from Wisconsin and Michigan to take up camp there very shortly, to remain indefinitely.

**Francis Rogers Sails for France**

Mr. and Mrs. Francis Rogers, together with Roger Adams Lyon, accompanist, sail for France this week, where they will give concerts for our soldiers at the front under the auspices of the Y. M. C. A. Mr. Lyon will remain abroad for an indefinite period, but Mr. and Mrs. Rogers will return to New York some time in January.

**M. E. SODER-HUECK**

THE EMINENT CONTRALTO, VOICE TRAINER AND COACH  
Maker of many singers now prominent before the public. Famous for her correct Voice Placement and Tone Development. Singers prepared for Church, Concert, Opera, and engagements secured.

Write for booklet.  
Metropolitan Opera House, 1425 Broadway, New York Phone, 6221 Bryant

**SEYMOUR****BULKLEY**

TENOR



Repertoire of French and Italian opera. Old and Modern French, Italian and English Songs.

STUDIO: 57 West 57th Street - New York  
Telephone 6847 Plaza

Management: R. E. JOHNSTON, Broadway & 41st Street, N. Y.

**ELEANOR SPENCER**

... PIANIST ...



© Muehlen, N. Y.

FRED O. RENARD, Personal Representative  
216 West Seventieth Street :: New York  
Mason & Hamlin Piano Used



**Hazel Eden, an Opera Singer From Youth**

It was in a little school opera that Hazel Eden made her first public appearance. She was just five years of age, and was the pride of her teacher as well as her parents.

Her mother made her costume, and it was a wonderful creation of white net, lace and spangles, with large bold wings that were almost as tall as the little prima donna. The part was that of a butterfly, and she was indeed a beautiful one; her long, dark curls hung down over her shoulders and her eyes sparkled with joy and delight. Needless to say the honors of the entire evening were hers.

This day was one that Miss Eden can never forget, for it was her birthday and she was to entertain three of her little friends at tea. A table and four chairs and a set of dishes, all her own, were to be used for the first time, for it was her first party. The little friends were perhaps a trifle older than their hostess, but they held her very much in awe because she was a real "opera singer." Her



HAZEL EDEN,  
As she looked at the age of five.

doll was also present, as she and Miss Eden were inseparable companions and Dolly was her first pupil in voice. Miss Eden always insisted that her doll could sing, and proved it by holding the doll in front of your face while she turned her head to one side and sang.

Just a few months after this she was crowned Queen of May. Picture the little dark eyed girl again wearing her long white costume, but this time with a crown of flowers on her head and holding a long golden staff. She stood up on her throne when her little subjects came to pay tribute to their queen, and with real royal grace and dignity acknowledged their respect.

Her throne was one of her little chairs on top of a large

"—singing of a group of three songs was delightful—to a fine voice of real contralto calibre, excellently controlled, she adds poise, intelligence of conception and telling delivery of her phrases."

*Buffalo Express*

**JEAN  
COOPER**

Management: R. E. JOHNSTON  
1451 Broadway, New York City

box, both being covered by a rug. Three or four of the smallest girls were dressed in white and danced about the throne, scattering flowers. This was all planned by the children and was carried out to a huge success under the personal direction of the queen herself.

**Fanning and Turpin Now on Tour in Western Canada**

Cecil Fanning and H. B. Turpin now are making a tour of western Canada under the management of Lawrence Lambert, of Calgary. They began their tour September 27, and their route takes them to eleven other cities, concluding with Victoria on October 21, and ten concerts in Ohio to follow.

The Daily Colonist, of Victoria, B. C., September 21, devotes a column to Mr. Fanning and his views, under the caption, "Mr. Cecil Fanning Is Visiting Victoria" and the sub-caption, "Noted Baritone Here for First Time—Has International Fame at Thirty-one—Gives Views on Music Situation."

Space forbids the reproduction of the whole, but the following excerpts are taken therefrom:

Cecil Fanning, the brilliant young baritone, honored by some musical critics as the world's most versatile song interpreter, is in Victoria on a visit, and before beginning a concert tour that will carry him all through western Canada to the eastern United States he may give a recital here in aid of one of the patriotic funds.

Mr. Fanning, who is accompanied by H. B. Turpin, his friend, guide, business and artistic mentor, yesterday saw Victoria for the first time, and last night he expressed delight with the city.

Mr. Fanning is one of the youngest vocalists to achieve international fame. He has been on concert tours throughout the United States and was given warm receptions in many of the great European centers. He has been traveling for ten years, has taught singing according to his own natural method of vocal production for two years, and besides that has found time to become an expert stenographer and a newspaper writer of no mean accomplishment. He was a stenographer when Mr. Turpin "discovered" him, and he has always rejoiced in his ability to handle the typewriter. He does all his own business correspondence. And Mr. Fanning is also a song writer, and many of the popular songs in his repertoire have had the librettos written by himself with the music arranged by famous composers. In spite of this record, he is but thirty-one years old.

Mr. Fanning, who is of draft age, is ready to serve his country whenever called upon.

"There is no reason why musical people should be singled out as exempt from military service," he claims. "Genius is not confined to musicians; and if they were only treated more like human beings it would be much better for every one."

As it is, the public loves to consider the singer abnormal. While Mr. Fanning admits that German music has lost with him the sweet taste which it once had, he believes that the work of such composers as Schumann and Schubert is bound to be revived after the war. It is classic unmistakably, and there has been nothing to take its place.

**Grace Hoffman Ready for Busy Season**

Grace Hoffman, the renowned coloratura, who has already achieved great success in the musical world by her remarkable voice combined with artistic interpretation, has just returned from a two weeks' stay in Schenectady,



GRACE HOFFMAN,  
Coloratura soprano.

N. Y., where she spent her time arranging the programs for her coming concerts. She is also the leading coloratura with a large phonograph company, and every minute of her spare time between her concert dates is taken up with this institution.

**STEINWAY**

The ideal of the Steinway Piano is a beautiful voice. The work of the Steinway family is to create a sensitive but permanent vehicle for its expression.

"The Steinway realization means the elevation and furtherance of the great art of music. Their field is the world and mankind is the beneficiary. Rarely have men had such inspiration and more rarely have they risen to the heights or possessed such unobscured and prophetic vision of the intellectual needs."

**Steinway & Sons**  
STEINWAY HALL

107-109 East 14th Street, New York  
Subway Express Station at the Door  
Represented by the Foremost Dealers Everywhere

**DUDLEY BUCK**

TEACHER OF SINGING

Telephone Columbus 8462 50 West 67th St., New York City  
 Teacher of Allen Hinckley, Marie Morrissey, Wilfred Glenn,  
 Enrichette Onelli, Edgar Schofield, Katherine Galloway,  
 Thomas Conkey, Esther Dale.



EDOUARD DE HEUVEL

The Only  
**FRENCH****REPertoire TENOR**

In America at Present

**Rhea SILBERTA**  
SOPRANO

Tel. 2400 Audubon Address: 412 West 148th Street, New York

**JEANNE NUOLA** OPERATIC SOPRANO

Available for Concerts and Recitals—A limited number of pupils taken  
 Personal Representative: JULIAN POLLAK, 41 W. 42nd St., N. Y.

**NICHOLAS GARAGUSI**American Violinist Address: Booking Season 1917-18 now open  
EMIL REICH, Mgr., 47 W. 42d St., N. Y. City**JOHN WELLS** TENOR  
Management, FOSTER & DAVID  
500 Fifth Avenue New York**HARVIN LOHRE** TENOR

Address: 316 West 94th Street Telephone 9028 Riverside

**Randall Hargreaves**  
BARITONEExclusive Management  
Mrs. HERMAN LEWIS, Inc., 402 Madison Ave., New York**MINNA KAUFMANN**

Soprano—Vocal Instruction, Lehmann Method

Will resume teaching October 1st

Address, J. CARTALL, 601-602 Carnegie Hall

EMMA L. TRAPPER, Personal Representative

108 WEST 40th STREET NEW YORK

**ANTON HOFF**CONDUCTOR, COACH AND  
ACCOMPANIST.

Wagner Festival, Bayreuth:

Metropolitan Opera House, N. Y.

Formerly accompanist for Mmes.

Schumann-Heink and Alma Gluck.

Summer Studio (June 15 to Septem-

ber 15) Schroon Lake, N. Y.

MANAGEMENT:

WOLFSOHN MUSICAL BUREAU

New York Studio: 550 Riverside Drive. Tel. 620 Morningside

The Beautiful Tone Quality  
of the**Behning**  
**PIANO**

was brought to the musi-

cians' attention through the

**BEHNING PLAYER PIANO**

which the trade has named

**"An Artistic Triumph"**

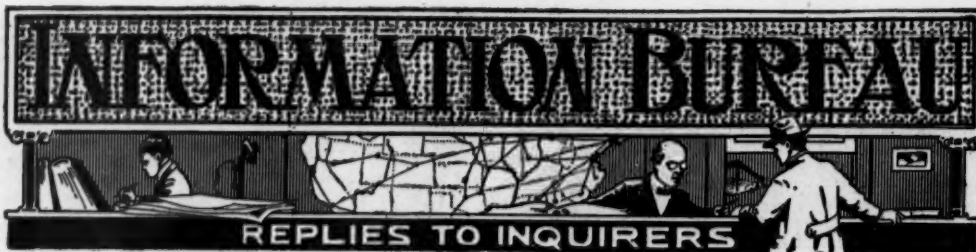
Come in and try a Behning

at our Wareroom, 425 Fifth

Avenue, New York, or

write to us for name of re-

presentative in your city.

AGENTS ALL OVER THE UNITED  
STATES AND IN AUSTRALIA

[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

**Scriabin's "Prometheus"**

I have your kind favor in which you stated that the Philharmonic Orchestra has not played Scriabin's "Prometheus" in over two years. Would you be good enough to advise me what orchestras in New York have performed it, and the dates of the performance?

The first performance in New York of Scriabin's "Prometheus" was on March 19, 1915, by the Russian Symphony Orchestra, Modest Altschuler, conductor. The work had been performed in Chicago a few weeks previously. The presentation of this composition of Scriabin by Mr. Altschuler was considered of the highest importance, the difficulties of the work, the instruments necessary to augment the usual orchestra and the effects of light required by the composer making the production one of the most interesting musical events of the season of 1915. In fact, the performance was given by the Russian Symphony Orchestra and the Edison Company, this being announced in all the notices and advertisements. Each color produced by striking a given note represented an effect of feeling. This color scheme could not have been carried out successfully before the days of electricity with all its possibilities. It was said at the time that Scriabin should be congratulated at having his work presented in such an elaborate and careful manner, by a Russian organization in sympathy with the music of that country and with a conductor who omitted none of the smallest details.

Musical critics from leading newspapers of the large cities were present and the affair was an event in musical life. But it cannot be said that the work was a success even under all these favorable conditions. Indeed, it was written by one high in authority as a critic that "It is likely to be long before it is ventured again."

Just as a matter of record it may be said that Scriabin was born at Moscow in 1872. He was educated in the Cadet Corps, but afterward abandoned the military life for one of music. He entered the Moscow Conservatory, where he studied under Safanoff, obtaining a gold medal in 1892. From 1898 to 1903 he was a professor in the Moscow Conservatory. He died in 1915.

The New York Philharmonic Society has never had "Prometheus" on its programs. Not that the Philharmonic has neglected Scriabin, for on December 13-14, 1907, the orchestra played his first symphony in E major at the concerts in Carnegie Hall.

**Names and Addresses of Conductors**

Will it be possible for you to give me the name and address of the conductor of the Sigaldi Opera Company? Also the names and addresses of any other opera companies in America who may know of other than the Chicago and Metropolitan?

If you write to the opera companies at the addresses given below, that is, "Conductor," such and such an opera company, you will probably receive the answers that you require. The Sigaldi Company is at the Teatro Arben, Mexico City, Mex. Giorgio Polacco is the principal conductor. Boston Grand Opera Company, 1425 Broadway, New York; Bracale Opera Company, Teatro Nacional, Havana, Cuba; English Opera Company, Strand Theatre, Chicago, Ill.; La Scala Opera Company, The Auditorium, Los Angeles, Cal.; San Carlo Opera Company, Fortune Gallo, Hotel York, New York City.

**Address of Milo Deyo**

In further answer to the inquiry about Milo Deyo, which appeared in the MUSICAL COURIER of September 27, it can be stated that Mr. Deyo's address is Sulphur Springs, Tampa, Fla., care Stokes. The book of the Liber Mano system can be obtained from him.

**"The Daughter of the Regiment"**

Can you tell me when "The Daughter of the Regiment" is to be performed at the Metropolitan Opera House? I saw it in the list of novelties. When does the season open? Is "The Daughter of the Regiment" sung in English?

The season opens at the Metropolitan Opera House on November 12. While "The Daughter of the Regiment" has been announced, no definite date has been given, excepting that it will probably be done in the middle of the season. It ought to be a popular success, as the music is bright and gay, while the uniforms should appeal to the public taste at the moment. The scene is in the Tyrol, although the "daughter" is the vivandiere of a French regiment, the regiment having adopted here when she was found on a battlefield. It has been sung in English, but will not be at the Metropolitan. The music is of a charac-

ter that lends itself to the less ambitious of the opera singers, scenes and whole acts often being given at pupils' recitals, particularly if the pupils are candidates for operatic honors. The "Rataplan" goes with a swing that usually arouses an audience to an excitement of applause. It will be interesting to see how the opera is accepted this season.

**Monthly Musical Record**

Will you kindly inform me where I may get a copy of the Monthly Musical Record for July 17?

The Monthly Musical Record is published by Augener, Ltd., 18 Great Marlborough street, London, W. I., England. If you write to the Boston Music Company, Boston, Mass., you might be able either to obtain a copy or to order one from London through that house. There are no copies of the magazine for sale in New York City.

**Operas and Composers**

Could you kindly let me know the names of composers of the light classical operas which were given in New York last spring by a special company of artists including Mr. Bispham, Mabel Garrison, etc.? If you could give me any information as to whether the scores of any of these operas could be obtained in this country, and, if so, where, it would be greatly appreciated.

The operas concerning which you inquire were given by the Society of American Singers at the Lyceum Theatre last May. The season was for two weeks and the operas sung were: "The Maid Mistress" ("La Serva Padrona"), by Pergolesi; "The Night Bell" ("Il Campanello di Notte"), by Donizetti; Gounod's "Mock Doctor," and two by Mozart during the second week, "Bastien and Bastienne" and "The Impresario."

You will see in the MUSICAL COURIER of last week, October 4, a notice that the Society of American Singers will

**JULIUS WILLIAM MEYER**

VOICE PRODUCTION and INTERPRETATION  
 Telephone: Studio, 1350 Circle  
 Residence, 1360 Prospect Carnegie Hall

## Pictures of Rafael Joseffy

### For Sale

Photographs of Rafael Joseffy, two sizes (\$3 and \$5) taken two weeks before the great artist's death.

Also plaster casts of Joseffy's hand for sale. Apply to Helen Joseffy, Steinway Hall, New York.

**INFORMATION BUREAU  
OF THE MUSICAL COURIER**

A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed  
 Information Bureau, Musical Courier  
 437 Fifth Avenue, New York, N. Y.





JEAN VERD—SOLDIER.

The pianist, so well and favorably known both in his native France and America, is now a member of the 24th Infantry Regiment of the French army. Mr. Verd has not yet been sent into the trenches, but in a letter to a member of the *Musical Courier* staff he says: "However, we are not kept idle one minute. Up at 5 a. m., down in the yard at 5:30 for the roll call, having in the meantime made up the beds, swept the rooms, drank our coffee, etc., and then out on a mile and a half hike. After we come back begins the real drudgery. We are sent out to perform the most outlandish jobs. Once I was sent to fell trees, another time to drive a team of horses, another time I had to work in a foundry. When we remain in the barracks, we move things up and down stairs—beds, bedding, huge bundles, sacks of flour, etc."

give a midwinter season of opera comique and require more singers to supplement those already in the organization. "The Maid Mistress," "The Night Bell" and "The Mock Doctor" can be procured of G. Schirmer, 3 East Forty-third street, New York City. None of the leading publishers seem to have copies of those by Mozart.

## Schola Cantorum

Can you give me any information about the Schola Cantorum? What are the requisites for admission to the society?

It is understood that the principal requisite for entrance to the Schola Cantorum is that the applicant have a good voice. The address of the society is 281 Fourth avenue, New York City.

## Frida Bennèche to Give Recital of Old French Songs

A short recital of old French and Flemish songs, belonging to the period of the Huguenot emigration, was given on September 17 by Frida Bennèche at the Ritz-Carlton, New York, before a select circle of friends, all of whom, like herself, are direct descendants of the Huguenots, who came over from Holland after having fled France in consequence of the "Edict de Nantes."

M. H. Hanson is negotiating for a tour of the Maritime Provinces and the Province of Quebec, where "les habitants" are greatly interested in this form of art.

Mme. Bennèche will be accompanied by the harp and flute. Only half of the program will be devoted to these Huguenot songs, the literature, of course, being limited. The second part of the program will be sung with the accompaniment of the piano and will consist of French compositions by such ultra-modern composers as Guy Ropartz, Ravel and Koechlin, with a few Russian songs by Leo Ornstein and Stravinsky added.

## A New "Management" Idea

Lazar S. Samoiloff, the well known teacher of voice production, and head of the new Bel Canto Musical Bureau, believes that there is room for a management that will devote attention exclusively to the securing of engagements for young and comparatively unknown artists. Through his many years' experience as singer and teacher he has realized just how difficult a proceeding it is for a young artist to be launched upon the sea of public favor and also how expensive a proposition it is.

Mr. Samoiloff has in the formation of the Bel Canto Musical Bureau fathered a scheme which will enable the inexperienced to secure positions and build up careers at minimum expense. The scheme is cooperative to a great extent and the expense that will fall upon each artist will accordingly be very small.

## Sousa to Lead a Band of 320 Men

A benefit concert will be given at the Hippodrome, New York, on Sunday evening, October 14, under the auspices of the Women's Auxiliary Navy Recruiting and Relief, to provide "Christmas Cheer for Sailors Abroad."

Daniel Mayer will manage the concert, at which the following artists will appear: Lieutenant John Philip Sousa, leading a massed band of 320 musicians from the navy; Florence Macbeth, Maurice Dambois, Frances MacLennan, Leon Rothier and Scott Gibson, the Kiltie comedian.

JAMES E. DEVOE IS  
HUSTLING IN MICHIGAN

The activities of James E. Devoe, the Detroit manager, for this season, indicate a belief in the future of the State of Michigan as a musical field. In addition to his Detroit interests, Mr. Devoe has added Battle Creek, Bay City, Saginaw and other points to his growing list of enterprises. The concert tours of Frances Ingram, contralto; Blanche da Costa, soprano, and Cordelia Ayer Paine, are also under Mr. Devoe's direction. The artists engaged for Michigan include the following:

Detroit Philharmonic Course—Elgar Choir of Hamilton, Ont., with Leo Ornstein, pianist, as soloist. A special quartet, including Mabel Garrison, soprano; Sophie Braslau, contralto; Lambert Murphy tenor, and Clarence Whitehill, baritone. This quartet has been especially arranged for the Detroit Philharmonic Course. Efrem Zimbalist, violinist, in recital. Lucy Gates, soprano (first appearance) in joint recital with George Barrere, flutist. Maria Gay, contralto, and Giovanni Zenatello, tenor, in joint recital. Josef Hofmann, pianist; Amelita Galli-Curci, soprano and Mme. Schumann-Heink in individual recitals.

Extra attractions to be presented in Detroit will include the annual recitals of John McCormack, tenor; Alma Gluck, soprano, and Fritz Kreisler, violinist. The visit of the Boston Opera Company is also under direction of Devoe-Detroit management. A special hotel series by the Madrigal Club, an organization of twenty-four prominent women singers under the direction of Charles Frederic Morse, with well known soloists, is another of the enterprises directed by this management.

In addition to the regular Philharmonic Course series named, special instrumental and vocal courses are offered, the artists being selected from the artists named.

Battle Creek Philharmonic Course—Amelita Galli-Curci and Rudolph Ganz, in joint recital; Mme. Schumann-Heink, contralto; Detroit Symphony Orchestra, with Frances Ingram, contralto, as soloist; Ethel Leginska, pianist, and Huldah Lashanka, soprano. Special artists are presented from time to time, Fritz Kreisler being the first

extra attraction announced. Mme. Galli-Curci opened this series September 18 before an audience which occupied all the available space allowed on the stage and many were turned away.

Saginaw Philharmonic Course—Amelita Galli-Curci and Rudolph Ganz opened this series September 17 before the largest audience that has assembled for a concert since the dedication of the Saginaw Auditorium. The other artists of this series include Fritz Kreisler, Detroit Symphony Orchestra, with Frances Ingram, contralto, as soloist; Alma Gluck, soprano, and Mme. Schumann-Heink, contralto.

Bay City Civic Concert Course—Mr. Devoe was instrumental in booking this series in conjunction with Louis Weadock, one of Bay City's leading business men. The series is to open October 24 with Louise Homer as the attraction. Other artists engaged include Efrem Zimbalist, violinist; Detroit Symphony Orchestra, with Frances Ingram, contralto; Ethel Leginska, pianist; Mabel Garrison, soprano, and Lambert Murphy tenor, in joint recital.

## Deems Taylor With Collier's Weekly

Deems Taylor, whose skill with the typewriter is equalled only by his facility with the music pen, has just become the associate editor of Collier's Weekly.

ROBERT  
**BRAINE**  
PIANIST AND ACCOMPANIST  
Address: 177 West 73rd Street, New York City  
Telephone 6049 Columbus

## CELESTINE CORNELISON

MEZZO SOPRANO  
CONCERTS VOCAL INSTRUCTION  
STUDIO 705 THE ARCADE  
CLEVELAND OHIO.

## Lillian Heyward

SOPRANO  
CONCERT ORATORIO RECITAL  
Management  
FOSTER & DAVID - 500 Fifth Ave., New York

## SEASON 1917-18 MRS. H. H. A. BEACH

Steinway Piano  
Used

Management: M. H. HANSON, 437 FIFTH AVENUE, NEW YORK

In Middle West: Amy Keith Jones, 886 North Clark Street, Chicago

FRANCIS

FLORENCE

EASTON-

## MACLENNAN

Metropolitan Opera, N. Y. DUET  
Chicago Opera, Chicago RECITALS  
Royal Opera, Berlin  
Covent Garden, London CONCERTS

Private Address, Port Washington, L. I., N. Y.

Management Daniel Mayer, Times Bldg., N. Y.

## Mrs. Carrie Louise Dunning

will hold a Normal Training Class for Teachers, September 20th, New York City. For booklets and information address

8 West 40th Street, New York City.

THE DUNNING  
SYSTEM

Improved Music Study  
for beginners

## Harriet Bacon Macdonald

Normal Teacher

Teachers' Courses, 5 weeks, lessons daily, Chicago, September 10th; Dallas, October 22nd, 1917. Teachers' Course, 3 months, 2 lessons each week, Chicago, January 7th, 1918. For booklets and information address

122 Michigan Avenue, Chicago.

## EMIL BUCKER

(Concert and Theatre Bureau)

22 Simpang, Soerabala, Java, Dutch East Indies

Artists considering tours in the Far East are requested to communicate with Mr. Bucker who will be pleased to supply them with all particulars especially as to Java and Sumatra, where he has directed the tours of Katharine Goodson, Paul Dufault, Mirowitch and Piatro, etc.

ARNOLD VOLPE  
DirectorVOLPE INSTITUTE OF MUSIC  
146 West 77th Street, New York

A Complete and Modern Music  
School of High Standards.

Thorough Instruction in All  
Branches of Musical Art by a  
Distinguished Faculty.

## UNUSUAL ADVANTAGES

Pupils may enter at any time.

Catalogue upon Request

STEINWAY PIANOS

**YEATMAN GRIFFITH**

Teacher of FLORENCE MACBETH, Prima Donna Coloratura, and other prominent Artists and Teachers.  
318 WEST 82d ST., NEW YORK CITY. Tel. Schuyler 8537

**LENORA SPARKES**

**SOPRANO**  
Metropolitan Opera Company  
Management: W. R. MACDONALD, 1451 Broadway, N. Y.

**J. FRED WOLLE**

**ORGANIST**  
Management: THE WOLFSOHN MUSICAL BUREAU  
1 West 34th Street, New York

**Jan Hal GRIFFEE**

**BARITONE**  
Western Address: 1920 2nd Ave., So., Minneapolis, Minn.

**Frederick H. Haywood**

Offers "Universal Song," Twenty lessons in Voice Culture.  
"As fine a treatise as I have ever read."—Frank Craton.  
At the dealers, or 331 West End Avenue, New York

**Yvonne de Treville**

**COLORATURA SOPRANO**  
Exclusive Management: ALMA VOEDISCH 25 W. 42nd Street, N. Y.  
Personal Address: The Rockingham, 1744 Broadway, N. Y.

**MARCOSSON**

**VIOLINIST**  
AVAILABLE FOR RECITALS, SEASON 1917-18.  
Director Violin Department, Summer Chautauqua Institution, Chautauqua, N. Y.  
Permanent Address: MARCOSSON MUSIC SCHOOL, 807 The Arcade, Cleveland, O

**SAM S. LOSH**

**PIANIST BARITONE TEACHER**  
Oratorio :: :: Lecture Recitals  
Conductor and Manager of the Apollo Chorus, Fort Worth, Texas

**Lehmann Violin School**

**GEORGE LEHMANN** Director  
147 West 97th St., New York City  
AN IDEAL SCHOOL FOR THE BEGINNER AS WELL AS THE ADVANCED PLAYER  
A staff of the ablest assistants to meet every student's needs. Free instruction in Theory of Music and Piano Playing. All communications should be directed to the Secretary MARY G. RUSSELL.

**GAYLORD YOST**

**COMPOSER-VIOLINIST**  
THE PEOPLE'S BUREAU ATTLEBORO, MASS.

**ARTHUR SHATTUCK**

**PIANIST**  
Secretary Margaret Rice. 325 Oakland Ave., Milwaukee, Wis.  
STEINWAY PIANO USED

**U. S. KERR**

**BASS BARITONE**  
RECITALS IN ENGLISH, GERMAN, FRENCH, ITALIAN AND NORWEGIAN  
361 WEST 146th STREET, NEW YORK CITY, Telephone 3070 Audubon

**LESLEY MARTIN, Bel Canto**

STUDIO: 1425 Broadway, New York.  
SINGERS—Susanne Baker Watson, Cora Cross, Pauline Fredericks, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Gertrude Hutcherson, George Bemus, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Flats O'Hara, Horace Wright, Mabel Wilbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti, Marion Weeks, and many other singers now before the public in opera and church work.

**VLADIMIR NEVELOFF PRESENTS THE SKOVGAARD**

**Danish Violinist**  
ALICE McCLUNG SKOVGAARD  
SOFIA STEPHALI Soprano  
MARIE KERN-MULLEN Contralto  
Fifth Floor, 133 East 16th Street, New York City

**SAN ANTONIO, TEXAS**

A musical club of young people has recently been formed which will be known as the Felix Mendelssohn Musical Club. The officers are Irma Kahn, president; Lita Olivari, vice-president; Mildred Wilson, secretary; Mary Frances McAskill, treasurer; Ethel Mae Murphy, press reporter. The purpose of the club is to create a new interest for music in the minds of these young students. At each meeting a composer and his works are studied. The club has given several programs for the benefit of the Red Cross.

**Arthur Claassen Conducts Garden Concert**

A garden concert was given recently under the auspices of the Beethoven Männerchor, Arthur Claassen, conductor, in the garden of Beethoven Hall.

**Mozart Society Resumes Rehearsals**

The San Antonio Mozart Society, Arthur Claassen, director, has resumed rehearsals for the season. The first artist to be presented is Frieda Hempel, who will appear October 17. The Mozart Society will sing several numbers for the first part of the program.

**H. W. B. Barnes in Charge of Camp and Community Singing**

H. W. B. Barnes, director of the San Antonio College of Music, and director of the San Antonio Male Chorus, has received, in a letter from Lee F. Hanmer, of New York, a member of the Fossdick commission on training camp activities, official confirmation of his appointment by the War Department, to be director of camp and community singing in the San Antonio section. Mr. Barnes will be in charge of these activities at Camp Funston, Camp Travis and Kelly Field.

**Male Chorus Gives Splendid Program**

The San Antonio Male Chorus of which H. W. B. Barnes is the director, recently gave a splendid program, assisted by local artists, at Kelly Field. Those who contributed besides the male chorus, with Will McNair as soloist in one number, were Mrs. Fred Jones, Margaret Downie, Mme. Soledad Goysoeta, Pauline Matthews, Gertrude Saynisch and Madeline Sanders. The program was greatly enjoyed.

**Teacher Resuming Classes**

The various voice, piano and organ teachers of San Antonio are announcing that they are resuming their classes for the fall. Among these are John M. Steinfeldt, H. W. B. Barnes at the College, Arthur Claassen, Emmett Rountree, Oscar I. Fox, Gilbert Schramm, Frederick King, Mrs. Fred Jones, Mrs. L. L. Marks, Clara Duggan Madison, Evelyn Harvey, Anna McAllister Katzenberger, Walter Romberg, Alois Braun, Stella Huffmeyer and Hazel Cain.

**Monthly Meeting of Symphony Society Enjoyable Event**

The regular monthly business and social meeting of the San Antonio Symphony Society was held in the Gunter Hotel ballroom the first Friday in September. The speaker, Nat M. Washer, spoke interestingly of the orchestra, also paying special tribute to the flag in a well given poem. Zulime Herff, mezzo-soprano, gave two song groups, accompanied by Kathleen Blair Clarke. The second group consisted of three songs, composed by Kathleen Blair Clarke. The first, "Serenade," is dedicated to Mrs. Hertzberg. The other two, "The Pigeon" and "Sag, wo ist dein schön'st' Liebchen," had never been given in public before. The songs show that Mrs. Clarke is a composer of ability and as soon as they are put before the public will be warmly received. The full rich tones of Miss Herff's voice seemed admirably fitted to the requirements of the compositions.

**Choruses Preparing Programs**

Anna McAllister Katzenberger has returned from Chicago, where she has been for a number of years. She is the director of the Choral Club of the Ladies' Auxiliary of the Ancient Order of Hibernians, which has 100 members, and the Children's Glee Club of the Catholic Woman's Association, which has 150 members. Both choruses are at work on programs which will be given early in the fall. San Antonio musicians are glad to have her with them again.

**Rehearsals for "Samson and Delilah"**

Rehearsals for "Samson and Delilah," which will be given in concert form this season under the direction of Arthur Claassen, have begun. The San Antonio Mozart Society and the Beethoven Männerchor have accepted Mr. Claassen's invitation to assist. He is the director of both. The orchestra organized by Mr. Claassen and a ballet will assist.

Mamie Reynolds-Denison has completed the Year Book of the B Minor Musical Club, which has seventy-two members, all young people. Additions to the club this year are the orchestra and the B Minor Auxiliary.

**Concerts by Local Artists**

Six splendid concerts were given by local artists for the entertainment of the teachers of southwest Texas who were in San Antonio the past week attending the joint county institute. Lulu Grisenbeck, supervisor of music in the public schools, was chairman of the special music committee, assisted by Caroline Burson. The quartet of Travis Park Methodist Church gave the first program Sunday morning, September 9, assisted by Hazel Cain, violinist. This quartet consists of Mrs. G. E. Gwinn, soprano; Elsa Harms, contralto; Oran Kirkpatrick, tenor, and Gilbert Schramm, bass. Mrs. Harry Leap is the organist. The second concert was given at the First Baptist Church Sunday night. The choir, Merle Rowland, C. A. Lundeen, C. Rae, Mrs. R. R. Carlyle, Walter P. Romberg

and Oscar I. Fox, furnished the program. The third concert Monday night took place in the auditorium of the new George W. Breckenridge High School and was arranged by Arthur Claassen. The concert also served as the opening of the auditorium, which has a seating capacity of 1,300. The program was given by the Beethoven Männerchor, Arthur Claassen, director; Mary Aubrey, contralto; Oran Kirkpatrick, tenor, and Mildred Wiseman, violinist. The fourth concert in Laurel Heights Methodist Church Tuesday night was given by the quartet, which consists of Mrs. Fred Jones, soprano; Madeline Sanders, contralto; Charles Stone, tenor, and Emmett Rountree, bass. Mrs. Emmett Rountree is the organist. The fifth concert, in charge of Mrs. Eli Hertzberg, was given in the auditorium of the George W. Breckenridge High School Wednesday night. The program was furnished by the Tuesday Musical Octet, composed of Mrs. Wilson Walkhall, Mildred Morris, Winifred Converse, Leonore Smith, Lillian Hughes, Eunice Gray, Hazel Hutchins and Hazel Cain, with Mrs. Edward Sachs, the leader, at the piano; Elizabeth Herbst, only eleven years old, cornetist; Minnie Hirsch, accompanist; Evelyn Harvey, pianist; Mary Adeline Craig, soprano; Lillian Hughes, danseuse. A quintet composed of Bertha Bertiner, soloist; Mrs. Tom Miller, soprano; Mrs. Stanley Winters, second soprano; Mrs. Dick Prassel, first alto, and Mrs. W. H. Joyce, second alto; Mrs. Sachs, accompanist; Mrs. Ernest Scrivener, contralto; Mildred Morris, danseuse, and Mrs. Fred Jones, soprano. The teachers were the guests of Eleanor Brackenridge, sister of George W. Brackenridge, Thursday evening. A short program was given by George Peeler, on the large organ, which is in the beautiful Brackenridge home. Friday night the last concert was given in Temple Beth-El by the quartet of the Temple, which consists of Mrs. L. L. Marks, soprano; Mrs. Roy B. Lowe, contralto; Charles M. Lee, tenor, and Gilbert Schramm, bass. Frederick King is the organist and director.

Edna Polhemus, soprano, was the soloist at a banquet given recently by the City Club in honor of General Henry T. Allen and the members of the club who have entered the military service.

**Music Critics Hear New Compositions**

Sunday afternoon, September 16, at the invitation of Mrs. Eli Hertzberg, several of San Antonio's music critics met at her home to listen to the songs recently composed by Ruth Bingaman, one of this city's very talented pianists who has been in the East some time studying. Her songs, "Serenade," "Lazy Eyes," "War Time Lullaby" and "An Explanation," were very good and showed that she has talent. The words to the first three were also written by her. Mary Adeline Craig, soprano, sang the songs in her usual musicianly style. Her voice is well rounded and very pleasing and her enunciation distinct. Miss Bingaman also played Schumann, Haydn, Chopin, Carpenter and Cyril Scott pieces.

Mrs. S. W.

**Eleanor Morgan Is Dead**

Eleanor Morgan, widow of the late organist, George Washburn Morgan, died Thursday evening, October 4, at her summer residence, Pleasant Plains, Staten Island. The deceased was in her eighty-fifth year and leaves two daughters, Maud Morgan, the harpist, and Laura Morgan, and two sons, George W. Morgan and Godfrey Morgan, of Buffalo. The funeral was Monday, October 8.





# BALDWIN

Cincinnati



STEGER

The Most Valuable Piano in the World



# ESTEY

NEW YORK

# Bush & Lane

HOLLAND, MICH.

# WING & SON, WING PIANO

Manufacturers of the

A musical instrument manufactured in the musical center of America for forty-four years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

**CH. LAGOURGUE** Conductor, Composer, Concert-Clarinetist, Director of  
LAGOURGUE SCHOOL of SOLFEGE and HARMONY  
610 Michigan Ave., Chicago Send for particulars.

**FLETCHER-COPP** Lecturer on Inventive Musical Ability of American Child  
Fletcher Music Method  
N 31 York Terrace - Brookline, Mass.

**Musical Psycho-Pedagogy** By Daniel Bonus  
Creating a sensation among teachers and artists  
\$1.15 Postpaid. THE MUSICAL EDUCATION PUBLISHING CO  
NEW SUPERIOR BUILDING, DECATUR, ILL.

**Chicago College of Music**  
ESTHER HARRIS, Pres.  
All Branches of Music, Dramatic Art, etc.  
Free Catalog. 1416 Kimball Hall, Chicago

**THE LISZT PIANO SCHOOL, Inc.**  
CLEVELAND, OHIO.  
HERMANN O. C. KORTHEUER, Founder and Director  
Complete corps of assistant Professors and Teachers. All grades, from Kindergarten to the finished Piano Virtuoso and Artist.  
Director's Office, 208 Vickers Building, 6523 Euclid Avenue.  
Bell Phone, Rosedale 4821.

**Granberry Piano School**  
GEORGE FOLSOM GRANBERRY, Director.  
Practical Training Courses for Teachers  
Artistic Piano Playing  
—THE FAULTEN SYSTEM—  
BOOKLETS—CARNegie HALL—NEW YORK

**Harold von Mickwitz**  
General Director of  
Fine Arts Department  
and  
Dean of Piano Department  
Southern Methodist University  
DALLAS, TEXAS

# DONALD CHALMERS BASSO

165 West 83rd Street, New York Phone 5590 Schuyler Recitals Oratorio Opera

**THE CHAUTAUQUA AND LYCEUM COACHING SCHOOL**  
ALFRED WILLIAMS Director  
Five Years Musical Director of Redpath Musical Bureau  
610 Cable Bldg., 28 Jackson Blvd., Chicago

**LEEFSOHN-HILLE CONSERVATORY OF MUSIC**  
Maurits Leefsohn, President PHILADELPHIA, PA.

**Ganapol School OF MUSICAL ART**  
Detroit, Mich.  
All branches taught  
50 superior teachers  
Doris L. Ganapol, Director

# REINDAHL VIOLINS



Reindahl Grand Model, \$250

AND BOWS, VIOLAS AND CELLOS

Artists know the rarity of violins whose tones are "sweet" from lowest G to A in altissimo. You know how much you desire a violin whose tone qualities are distinguished in power, intensity, brilliance, evenness, sympathy, perfection of open fifths, stopped fifths, thirds, octaves, clear harmonies, pure plectric tones, distinct arpeggios, distinct in shake, trill and staccato, and withal quickly responsive to bow-pressure from real pianissimo to fortissimo. If you do not possess such a violin, you will be interested in a booklet—"An Artist's Touch"—which I will gladly mail you FREE, and which contains opinions from world famous artists who use REINDAHL VIOLINS.

Violins sent to responsible persons, on trial, for comparison with other new or famous old violins. If desired, gradual charge accounts opened.  
**KNUTE REINDAHL**, Menona Drive, R. F. D., No. 3 Madison • Wisconsin  
(Formerly Athenaeum Bldg., Chicago)

# N. Y. School of Music and Arts

RALFE LEECH STERNER, Director  
Central Park West, Cor. 98th St. Tel. 679 Riverside  
Dormitory for out-of-town students

# SWEET

1425 Broadway, New York  
Met. Opera House Building

Teacher of George Fergusson, Berlin; King Clark, Paris; Dr. Carl Duff, N. Y.; Geo. Dixon, Toronto; Shaanah Cumming, Katherine Bloodgood, Florence Mulford, Viola Gillette, Maude Berri, Jeannette Fernandez, Edith Miller.  
SPECIAL OPERATIC TRAINING (INCLUDING ACTING).

# VICTOR HARRIS

TEACHER OF SINGING IN ALL ITS BRANCHES

THE BEAUFORT  
140 West 57th Street  
Tel. 3053 Columbus

# CHAPMAN GOOLD

SOPRANO  
Address  
226 West 78th St., N. Y.  
Telephone 4789 Schuyler

# AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Thirty-second Season Opens September 10, 1917. Illustrated Catalog sent free.

JOHN J. HATTSTAEDT, President

KARLETON HACKETT and ADOLF WEIDIG, Associate Directors  
KIMBALL HALL, CHICAGO, ILL.

# The Indianapolis Conservatory of Music

Edgar M. Cawley, Director

Music, Dramatic Art, Dancing, Modern Languages, School of Opera. Ideal Residence Department for Young Ladies. Positions secured for qualified pupils.

The Most Rapidly Growing School of Music in America

Catalogue and Circulars mailed on request. Pupils may enroll at any time.

430 NORTH MERIDIAN ST.

INDIANAPOLIS, IND.

# CONSERVATORY OF MUSIC

308 MADISON AVENUE, Near 42nd Street, NEW YORK

Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS: CARL HEIN, AUGUST FRAEMCKE.

Instruction in all branches of music from first beginning to highest perfection.  
Thirty-eight of the best known and experienced professors.

Free advantage to students: Harmony lectures, concerts, ensemble playing, vocal sight reading.  
SEND FOR CATALOGUE.  
TERMS \$10 UP PER QUARTER

# CINCINNATI CONSERVATORY OF MUSIC ESTABLISHED 1867



51ST YEAR. CLARA BAUR, Foundress.  
Conducted according to methods of most progressive European conservatories.

# Elocution—MUSIC—Languages

Faculty of International Reputation.  
Exceptional advantages for post-graduate and repertoire work. Department of Opera. Ideal location and residence department with superior equipment.  
Students may enter at any time.

Highland Avenue and Oak Street, Cincinnati, Ohio

# THE AMERICAN INSTITUTE OF APPLIED MUSIC (THE METROPOLITAN COLLEGE OF MUSIC)



212 West 80th Street, New York City

Complete Courses in Voice, Organ, Piano, Stringed Instruments, Public School Music; Theoretical and Historical Branches.

32nd Season, October 1st, 1917

Send for circulars and catalogue

JOHN B. CALVERT, D.D., Pres. KATE S. CHITTENDEN, Dean

# Kansas City CONSERVATORY OF MUSIC

KANSAS CITY, MO.

ENDOWED and INCORPORATED

All Branches of Music, Dramatic Art, Languages, Dancing, Painting, etc.  
Faculty of Forty Teachers, including Moses Boguslawski, Allen Hinckley, John Thompson, and Francois Boucher.  
Send for Catalog JOHN A. COWAN, President

# Atlanta Conservatory of Music

THE FOREMOST SCHOOL OF FINE ARTS IN THE SOUTH

Advantages Equal to Those Found Anywhere

GEORG FR. LINDNER - - Director

Peachtree and Broad Streets

Atlanta, Georgia

# THE STEINWAY PIANOS

(GRAND AND UPRIGHT)  
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue NEW YORK Riker Avenue

AND

St. Pauli, Schanzenstrasse, 20-24 - - - HAMBURG

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York  
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London  
Jungfernstieg 34, Hamburg, and  
Budapesterstrasse 6, Berlin

And Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

# Mason & Hamlin

"THE STRADIVARIUS  
OF PIANOS"

The most costly piano in the world

PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

New York Warerooms, 313 Fifth Avenue

# KRANICH-&-BACH

*Ultra-Quality* PIANOS  
and PLAYER PIANOS

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

# SCHOMACKER

Established 1838 in Philadelphia

A Leader for 79 Years -:- Schomacker Piano Co., Philadelphia, Pa.

The Name **Sohmer**



on a piano is a guarantee of quality;  
a synonym for artistic excellence.

For forty years the Sohmer family  
have been making Sohmer pianos.

To make the most artistic piano  
possible has been the one aim, and  
its accomplishment is evidenced by  
the fact that:

There are more Sohmers in use in the Metro-  
politan District than any other artistic piano.

SOHMER & CO., 315 Fifth Ave., NEW YORK

# The Autopiano

is known throughout America and Europe for its  
artistic qualities as a Piano, and its durability and  
excellence as a Player Piano.

THE AUTOPIANO CO.

Factory and General Offices:

12th Avenue, 51st to 52d Street, New York



